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**VOLUME IX SLICE VI**

**English Language to Epsom Salts**

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**ENGLISH LANGUAGE.** In its historical sense, the name *English* is now conveniently used to comprehend the language of the English people from their settlement in Britain to the present day, the various stages through which it has passed being distinguished as Old, Middle, and New or Modern English. In works yet recent, and even in some still current, the term is confined to the third, or at most extended to the second and third of these stages, since the language assumed in the main the vocabulary and grammatical forms which it now presents, the oldest or inflected stage being treated as a separate language, under the title of *Anglo-Saxon*, while the transition period which connects the two has been called *Semi-Saxon*. This view had the justification that, looked upon by themselves, either as vehicles of thought or as objects of study and analysis, Old English or Anglo-Saxon and Modern English are, for all practical ends, distinct languages,—as much so, for example, as Latin and Spanish. No amount of familiarity with Modern English, including its local dialects, would enable the student to read Anglo-Saxon, three-fourths of the vocabulary of which have perished and been reconstructed within 900 years;<sup>1</sup> nor would a knowledge even of these lost words give him the power, since the grammatical system, alike in accident and syntax, would be entirely strange to him. Indeed, it is probable that a modern Englishman would acquire the power of reading and writing French in less time than it would cost him to attain to the same proficiency in Old English; so that if the test of distinct languages be their degree of practical difference from each other, it cannot be denied that “Anglo-Saxon” is a distinct language from Modern English. But when we view the subject historically, recognizing the fact that living speech is subject to continuous change in certain definite directions, determined by the constitution and circumstances of mankind, as an evolution or development of which we can trace the steps, and that, owing to the abundance of written materials, this evolution appears so gradual in English that we can nowhere draw distinct lines separating its successive stages, we recognize these stages as merely temporary phases of an individual whole, and speak of the English language as used alike by Cynewulf, by Chaucer, by Shakespeare and by Tennyson.<sup>2</sup> It must not be forgotten, however, that in this wide sense the English language includes, not only the literary or courtly forms of speech used at successive periods, but also the popular and, it may be, altogether unwritten dialects that exist by their side. Only on this basis, indeed, can we speak of Old, Middle and Modern English as the same *language*, since in actual fact the precise *dialect* which is now the cultivated language, or “Standard English,” is not the descendant of that dialect which was the cultivated language or “Englisc” of Alfred, but of a sister dialect then sunk in comparative obscurity,—even as the direct descendant of Alfred’s Englisc is now to be found in the non-literary rustic speech of Wiltshire and Somersetshire. Causes which, linguistically considered, are external and accidental, have shifted the political and intellectual centre of England, and along with it transferred literary and official patronage from one form of English to another; if the centre of influence had happened to be fixed at York or on the banks of the Forth, both would probably have been neglected for a third.

The English language, thus defined, is not “native” to Britain, that is, it was not found there at the dawn of history, but was introduced by foreign immigrants at a date many centuries later. At the Roman Conquest of the island the languages spoken by the natives belonged all (so far as is known) to the Celtic branch of the Indo-European or Indo-Germanic family, modern forms of which still survive in Wales, Ireland, the Scottish Highlands, Isle of Man and Brittany, while one has at no distant date become extinct in Cornwall (see **CELT:** Language). Brythonic dialects, allied to Welsh and Cornish, were apparently spoken over the greater part of Britain, as far north as the firths of Forth and Clyde; beyond these estuaries and in the isles to the west, including Ireland and Man, Goidelic dialects, akin to Irish and Scottish Gaelic, prevailed. The long occupation of south Britain by the Romans (A.D. 43-409)—a period, it must not be forgotten, equal to that from the Reformation to the present day, or nearly as long as the whole duration of modern English—familiarized the provincial inhabitants with Latin, which was probably the ordinary speech of the towns. Gildas, writing nearly a century and a half after the renunciation of Honorius in 410, addressed the British princes in that language;<sup>3</sup> and the linguistic history of Britain might have been not different from that of Gaul, Spain and the other provinces of the Western Empire, in which a local type of Latin, giving birth to

a neo-Latinic language, finally superseded the native tongue except in remote and mountainous districts,<sup>4</sup> had not the course of events been entirely changed by the Teutonic conquests of the 5th and 6th centuries.

The Angles, Saxons, and their allies came of the Teutonic stock, and spoke a tongue belonging to the Teutonic or Germanic branch of the Indo-Germanic (Indo-European) family, the same race and form of speech being represented in modern times by the people and languages of Holland, Germany, Denmark, the Scandinavian peninsula and Iceland, as well as by those of England and her colonies. Of the original home of the so-called primitive Aryan race (*q.v.*), whose language was the parent Indo-European, nothing is certainly known, though the subject has called forth many conjectures; the present tendency is to seek it in Europe itself. The tribe can hardly have occupied an extensive area at first, but its language came by degrees to be diffused over the greater part of Europe and some portion of Asia. Among those whose Aryan descent is generally recognized as beyond dispute are the Teutons, to whom the Angles and Saxons belonged.

The Teutonic or Germanic people, after dwelling together in a body, appear to have scattered in various directions, their language gradually breaking up into three main groups, which can be already clearly distinguished in the 4th century A.D., North Germanic or Scandinavian, West Germanic or Low and High German, and East Germanic, of which the only important representative is Gothic. Gothic, often called Moeso-Gothic, was the language of a people of the Teutonic stock, who, passing down the Danube, invaded the borders of the Empire, and obtained settlements in the province of Moesia, where their language was committed to writing in the 4th century; its literary remains are of peculiar value as the oldest specimens, by several centuries, of Germanic speech. The dialects of the invaders of Britain belonged to the West Germanic branch, and within this to the Low German group, represented at the present day by Dutch, Frisian, and the various "Platt-Deutsch" dialects of North Germany. At the dawn of history the forefathers of the English appear to have been dwelling between and about the estuaries and lower courses of the Rhine and the Weser, and the adjacent coasts and isles; at the present day the most English or Angli-form dialects of the European continent are held to be those of the North Frisian islands of Amrum and Sylt, on the west coast of Schleswig. It is well known that the greater part of the ancient Friesland has been swept away by the encroachments of the North Sea, and the *disjecta membra* of the Frisian race, pressed by the sea in front and more powerful nationalities behind, are found only in isolated fragments from the Zuider Zee to the coasts of Denmark. Many Frisians accompanied the Angles and Saxons to Britain, and Old English was in many respects more closely connected with Old Frisian than with any other Low German dialect. Of the Geatas, Eotas or "Jutes," who, according to Bede, occupied Kent and the Isle of Wight, and formed a third tribe along with the Angles and Saxons, it is difficult to speak linguistically. The speech of Kent certainly formed a distinct dialect in both the Old English and the Middle English periods, but it has tended to be assimilated more and more to neighbouring southern dialects, and is at the present day identical with that of Sussex, one of the old Saxon kingdoms. Whether the speech of the Isle of Wight ever showed the same characteristic differences as that of Kent cannot now be ascertained, but its modern dialect differs in no respect from that of Hampshire, and shows no special connexion with that of Kent. It is at least entirely doubtful whether Bede's Geatas came from Jutland; on linguistic grounds we should expect that they occupied a district lying not to the north of the Angles, but between these and the old Saxons.

The earliest specimens of the language of the Germanic invaders of Britain that exist point to three well-marked dialect groups: the Anglian (in which a further distinction may be made between the Northumbrian and the Mercian, or South-Humbrian); the Saxon, generally called West-Saxon from the almost total lack of sources outside the West-Saxon domain; and the Kentish. The Kentish and West-Saxon are sometimes, especially in later times, grouped together as southern dialects as opposed to midland and northern. These three groups were distinguished from each other by characteristic points of phonology and inflection. Speaking generally, the Anglian dialects may be distinguished by the absence of certain normal West-Saxon vowel-changes, and the presence of others not found in West-Saxon, and also by a strong tendency to confuse and simplify inflections, in all which points, moreover, Northumbrian tended to deviate more widely than Mercian. Kentish, on the other hand, occupied a position intermediate between Anglian and West-Saxon, early Kentish approaching more nearly to Mercian, owing perhaps to early historical connexion between the two, and late Kentish tending to conform to West-Saxon characteristics, while retaining several points in common with Anglian. Though we cannot be certain that these dialectal divergences date from a period previous to the occupation of Britain, such evidence as can be deduced points to the existence of differences already on the continent, the three dialects corresponding in all likelihood to Bede's three tribes, the Angles, Saxons and Geatas.

As it was amongst the *Engle* or Angles of Northumbria that literary culture first appeared, and as an Angle or *Englisc* dialect was the first to be used for vernacular literature, *Englisc* came eventually to be a general name for all forms of the vernacular as opposed to Latin, &c.; and even when the West-Saxon of Alfred became in its turn the literary or classical form of speech, it was still called *Englisc* or *English*. The origin of the name *Angul-Seaxan* (Anglo-Saxons) has been disputed, some maintaining that it means a union of Angles and Saxons, others (with better foundation) that it meant *English Saxons*, or Saxons of England or of the Angel-cynn as distinguished from Saxons of the Continent (see *New English Dictionary*, *s.v.*). Its modern use is mainly due to the little band of scholars who in the 16th and 17th centuries turned their attention to the long-forgotten language of Alfred and Ælfric, which, as it differed so greatly from the English of their own day, they found it convenient to distinguish by a name which was applied to themselves by those who spoke it.<sup>5</sup> To these scholars "Anglo-Saxon" and "English" were separated by a gulf which it was reserved for later scholarship to bridge across, and show the historical continuity of the English of all ages.

As already hinted, the English language, in the wide sense, presents three main stages of development—Old, Middle and Modern—distinguished by their inflectional characteristics. The latter can be best summarized in the words of Dr Henry Sweet in his *History of English Sounds*:<sup>5</sup> "Old English is the period of *full* inflections (*nama, gifan, caru*), Middle English of *levelled* inflections (*naame, given, caare*), and Modern English of *lost* inflections (*name, give, care = nām, giv, cār*). We have besides two periods of transition, one in which *nama* and *name* exist side by side, and another in which final *e* [with other endings] is beginning to drop." By *lost* inflections it is meant that only very few remain, and those mostly non-syllabic, as the *-s* in stones and loves, the *-ed* in loved, the *-r* in their, as contrasted with the Old English *stán-as, lufað, luf-od-e* and *luf-od-on, þá-ra*. Each of these periods may also be divided into two or three; but from the want of materials it is difficult to make any such division for all dialects alike in the first.

As to the chronology of the successive stages, it is of course impossible to lay down any exclusive series of dates, since the linguistic changes were inevitably gradual, and also made themselves felt in some parts of the country much earlier than in others, the north being always in advance of the midland, and the south much later in its changes. It is easy to point to periods at which Old, Middle and Modern English were fully developed, but much less easy to draw lines separating these stages; and even if we recognize between each part a "transition" period or stage, the determination of the beginning and end of this will to a certain extent be a matter of opinion. But bearing these considerations in mind, and having special reference to the midland dialect from which literary English is mainly descended, the following may be given as approximate dates, which if they do not demarcate the successive stages, at least include them:—

Old English or Anglo-Saxon	to 1100
Transition Old English ("Semi-Saxon")	1100 to 1150
Early Middle English	1150 to 1250
(Normal) Middle English	1250 to 1400
Late and Transition Middle English	1400 to 1485
Early Modern or Tudor English	1485 to 1611
Seventeenth century transition	1611 to 1688
Modern or current English	1689 onward

Dr Sweet has reckoned Transition Old English (Old Transition) from 1050 to 1150, Middle English thence to 1450, and Late or Transition Middle English (Middle Transition) 1450 to 1500. As to the Old Transition see further below.

The OLD ENGLISH or Anglo-Saxon tongue, as introduced into Britain, was highly inflectional, though its inflections at the date when it becomes known to us were not so full as those of the earlier Gothic, and considerably less so than those of Greek and Latin during their classical periods. They corresponded more closely to those of modern literary German, though both in nouns and verbs the forms were more numerous and distinct; for example, the German *guten* answers to *three* Old English forms,—*góðne, góðum, góðan; guter* to *two*—*góðre, góðra; liebten* to *two*,—*lufodon* and *lufeden*. Nouns had four cases. *Nominative, Accusative* (only sometimes distinct), *Genitive, Dative*, the latter used also with prepositions to express locative, instrumental, and most ablative relations; of a distinct *instrumental* case only vestiges occur. There were several declensions of nouns, the main division being that known in Germanic languages generally as strong and weak,—a distinction also extending to adjectives in such wise that every adjective assumed either the strong or the weak inflection as determined by associated grammatical forms. The first and second personal pronouns possessed a dual number = *we two, ye two*; the third person had a complete declension of the stem *he*, instead of being made up as now of the three stems seen in *he, she, they*. The verb distinguished the subjunctive from the indicative mood, but had only two inflected tenses, present and past (more accurately, that of incomplete and that of completed or “perfect” action)—the former also used for the future, the latter for all the shades of past time. The order of the sentence corresponded generally to that of German. Thus from King Alfred’s additions to his translation of Orosius: “Donne þy ylcan dæge hi hine to þæm ade beran wyllað þonne todælað hi his feoh þæt þær to lafe bið æfter þæm gedrynce and þæm plegan, on fif oððe syx, hwilum on ma, swa swa þæs feos andefn bið” (“Then on the same day [that] they him to the pile bear will, then divide they his property that there to remainder shall be after the drinking and the sports, into five or six, at times into more, according as the property’s value is”).

The poetry was distinguished by alliteration, and the abundant use of figurative and metaphorical expressions, of bold compounds and archaic words never found in prose. Thus in the following lines from *Beowulf* (ed. Thorpe, l. 645, Zupitza 320):—

Stræt wæs stán-fáh, stig wisode  
Gumum ætgædere, gúð-byrne scán  
Heard hond-locen, hring-iren scir  
Song in searwum, þa hie to sele furðum  
In hyra gryre geatwum gangan cwomon.

Trans.:—

The street was stone-variegated, the path guided  
(The) men together; the war-mailcoat shone,  
Hard hand-locked. Ring-iron sheer (bright ring-mail)  
Sang in (their) cunning-trappings, as they to hall forth  
In their horror-accoutrements going came.

The Old English was a homogeneous language, having very few foreign elements in it, and forming its compounds and derivatives entirely from its own resources. A few Latin appellatives learned from the Romans in the German wars had been adopted into the common West Germanic tongue, and are found in English as in the allied dialects. Such were *stræte* (street, *via strata*), *camp* (battle), *cásere* (Cæsar), *míl* (mile), *pín* (punishment), *mynet* (money), *pund* (pound), *wín* (wine); probably also *cyríce* (church), *biscop* (bishop), *læden* (Latin language), *cése* (cheese), *butor* (butter), *pipor* (pepper), *olfend* (camel, elephantus), *ynce* (inch, uncia), and a few others. The relations of the first invaders to the Britons were to a great extent those of destroyers; and with the exception of the proper names of places and prominent natural features, which as is usual were retained by the new population, few British words found their way into the Old English. Among these are named *broc* (a badger), *bréc* (breeches), *clút* (clout), *púl* (pool), and a few words relating to the employment of field or household menials. Still fewer words seem to have been adopted from the provincial Latin, almost the only certain ones being *castra*, applied to the Roman towns, which appeared in English as *cæstre, ceaster*, now found in composition as *-caster, -chester, -cester*, and *culina* (kitchen), which gave *culen* (kiln). The introduction and gradual adoption of Christianity, brought a new series of Latin words connected with the offices of the church, the accompaniments of higher civilization, the foreign productions either actually made known, or mentioned in the Scriptures and devotional books. Such were *mynster* (monasterium), *munuc* (monk), *nunne* (nun), *maesse* (mass), *schol* (school), *ælmesse* (eleemosyna), *candel* (candela), *turtel* (turtur), *fic* (ficus), *cedar* (cedrus). These words, whose number increased from the 7th to the 10th century, are commonly called *Latin of the second period*, the Latin of the first period including the Latin words brought by the English from the continent, as well as those picked up in Britain either from the Roman provincials or the Welsh. The Danish invasions of the 8th and 10th centuries resulted in the establishment of extensive Danish and Norwegian populations, about the basin of the Humber and its tributaries, and above Morecambe Bay. Although these Scandinavian settlers must have greatly affected the language of their own localities, but few traces of their influence are to be found in the literature of the Old English period. As with the greater part of the words adopted from the Celtic, it was not until after the dominion of the Norman had overlaid all preceding conquests, and the new English began to emerge from the ruins of the old, that Danish words in any number made their appearance in books, as equally “native” with the Anglo-Saxon.

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The earliest specimens we have of English date to the end of the 7th century, and belong to the Anglian dialect, and particularly to Northumbrian, which, under the political eminence of the early Northumbrian kings from Edwin to Ecgfríð, aided perhaps by the learning of the scholars of Ireland and Iona, first attained to literary distinction. Of this literature in its original form mere fragments exist, one of the most interesting of which consists of the verses uttered by Bede on his deathbed, and preserved in a nearly contemporary MS.:—

Fore there neid faerae . naenig uuiurthit  
thonc snotturra . than him tharf sie,  
to ymb-hycggannæ . aer his hin-iongae,  
huaet his gastae . godaes aeththa yflaes,  
aefter deoth-daege . doemid uueorthetae.

Trans.:—

Before the inevitable journey becomes not any  
Thought more wise than (that) it is needful for him,  
To consider, ere his hence-going,  
What, to his ghost, of good or ill,  
After death-day, doomed may be.

But our chief acquaintance with Old English is in its West-Saxon form, the earliest literary remains of which date to the 9th century, when under the political supremacy of Wessex and the scholarship of King Alfred it became the literary language of the English nation, the classical “Anglo-Saxon.” If our materials were more extensive, it would probably be necessary to divide the Old English into several periods; as it is, considerable differences have been shown to exist between the “early West-Saxon” of King Alfred and the later language of the 11th century, the earlier language having numerous phonetic and

inflectional distinctions which are “levelled” in the later, the inflectional changes showing that the tendency to pass from the synthetic to the analytical stage existed quite independently of the Norman Conquest. The northern dialect, whose literary career had been cut short in the 8th century by the Danish invasions, reappears in the 10th in the form of glosses to the Latin gospels and a service-book, often called the *Ritual of Durham*, where we find that, owing to the confusion which had so long reigned in the north, and to special Northumbrian tendencies, e.g. the dropping of the inflectional n in both verbs and nouns, this dialect had advanced in the process of inflection-levelling far beyond the sister dialects of Mercian and the south, so as already to anticipate the forms of Early Middle English.

Among the literary remains of the Old English may be mentioned the epic poem of Beowulf, the original nucleus of which has been supposed to date to heathen and even continental times, though we now possess it only in a later form; the poetical works of Cynewulf; those formerly ascribed to Cædmon; several works of Alfred, two of which, his translation of Orosius and of *The Pastoral Care* of St Gregory, are contemporary specimens of his language; the Old English or Anglo-Saxon Chronicle; the theological works of Ælfric (including translations of the Pentateuch and the gospels) and of Wulfstan; and many works both in prose and verse, of which the authors are unknown.

The earliest specimens, the inscriptions on the Ruthwell and Bewcastle crosses, are in a Runic character; but the letters used in the manuscripts generally are a British variety of the Roman alphabet which the Anglo-Saxons found in the island, and which was also used by the Welsh and Irish.<sup>7</sup> Several of the Roman letters had in Britain developed forms, and retained or acquired values, unlike those used on the continent, in particular  $\delta$   $\rho$   $g$   $n$   $r$   $z$  (d f g r s t). The letters *q* and *z* were not used, *q* being represented by *cw*, and *k* was a rare alternative to *c*; *u* or *v* was only a vowel, the consonantal power of *v* being represented as in Welsh by *f*. The Runes called *thorn* and *wēn*, having the consonantal values now expressed by *th* and *w*, for which the Roman alphabet had no character, were at first expressed by *th*, *ð* (a contraction for  $\theta\eta$  or  $\eta\theta$ ), and *v* or *u*; but at a later period the characters  $\beta$  and  $\text{P}$  were revived from the old Runic alphabet. Contrary to Continental usage, the letters *c* and  $\text{G}$  (*g*) had originally only their hard or guttural powers, as in the neighbouring Celtic languages; so that words which, when the Continental Roman alphabet came to be used for Germanic languages, had to be written with *k*, were in Old English written with *c*, as *cēne* = keen, *cynd* = kind.<sup>8</sup> The key to the values of the letters, and thus to the pronunciation of Old English, is also to be found in the Celtic tongues whence the letters were taken.

The Old English period is usually considered as terminating 1120, with the death of the generation who saw the Norman Conquest. The Conquest established in England a foreign court, a foreign aristocracy and a foreign hierarchy.<sup>9</sup> The French language, in its Norman dialect, became the only polite medium of intercourse. The native tongue, despised not only as unknown but as the language of a subject race, was left to the use of boors and serfs, and except in a few stray cases ceased to be written at all. The natural results followed.<sup>10</sup> When the educated generation that saw the arrival of the Norman died out, the language, ceasing to be read and written, lost all its literary words. The words of ordinary life whose preservation is independent of books lived on as vigorously as ever, but the literary terms, those that related to science, art and higher culture, the bold artistic compounds, the figurative terms of poetry, were speedily forgotten. The practical vocabulary shrank to a fraction of its former extent. And when, generations later, English began to be used for general literature, the only terms at hand to express ideas above those of every-day life were to be found in the French of the privileged classes, of whom alone art, science, law and theology had been for generations the inheritance. Hence each successive literary effort of the reviving English tongue showed a larger adoption of French words to supply the place of the forgotten native ones, till by the days of Chaucer they constituted a notable part of the vocabulary. Nor was it for the time being only that the French words affected the English vocabulary. The Norman French words introduced by the Conquest, as well as the Central or Parisian French words which followed under the early Plantagenets, were mainly Latin words which had lived on among the people of Gaul, and, modified in the mouths of succeeding generations, had reached forms more or less remote from their originals. In being now adopted as English, they supplied precedents in accordance with which other Latin words might be converted into English ones, whenever required; and long before the Renaissance of classical learning, though in much greater numbers after that epoch, these precedents were freely followed.

While the eventual though distant result of the Norman Conquest was thus a large reconstruction of the English vocabulary, the grammar of the language was not directly affected by it. There was no reason why it should—we might almost add, no way by which it could. While the English used their own *words*, they could not forget their own *way* of using them, the inflections and constructions by which alone the words expressed ideas—in other words, their grammar; when one by one French words were introduced into the sentence they became English by the very act of admission, and were at once subjected to all the duties and liabilities of English words in the same position. This is of course precisely what happens at the present day: *telegraph* and *telegram* make participle *telegraphing* and plural *telegrams*, and *naive* the adverb *naively*, precisely as if they had been in the language for ages.

But indirectly the grammar was affected very quickly. In languages in the inflected or synthetic stage the terminations must be pronounced with marked distinctness, as these contain the correlation of ideas; it is all-important to hear whether a word is *bonus* or *bonis* or *bonas* or *bonos*. This implies a measured and distinct pronunciation, against which the effort for ease and rapidity of utterance is continually struggling, while indolence and carelessness continually compromise it. In the Germanic languages, as a whole, the main stress-accent falls on the radical syllable, or on the prefix of a nominal compound, and thus at or near the beginning of the word; and the result of this in English has been a growing tendency to suffer the concluding syllables to fall into obscurity. We are familiar with the cockney *winder*, *sofer*, *holler*, *Sarer*, *Sunder*, *would yer*, for *window*, *sofa*, *holla*, *Sarah*, *Sunday*, *would you*, the various final vowels sinking into an obscure neutral one now conventionally spelt *er*, but formerly represented by final *e*. Already before the Conquest, forms originally *hatu*, *sello*, *tunga*, appeared as *hate*, *selle*, *tunge*, with the terminations levelled to obscure *ë*; but during the illiterate period of the language after the Conquest this careless obscuring of terminal vowels became universal, all unaccented vowels in the final syllable (except *i*) sinking into *e*. During the 12th century, while this change was going on, we see a great confusion of grammatical forms, the full inflections of Old English standing side by side in the same sentence with the levelled ones of Middle English. It is in this state of the language that the names *Transition* and *Period of Confusion* (Dr Abbott's appellation) point; its appearance, as that of Anglo-Saxon broken down in its endings, had previously given to it the suggestive if not logical appellation of Semi-Saxon.

Although the written remains of the transition stage are few, sufficient exist to enable us to trace the course of linguistic change in some of the dialects. Within three generations after the Conquest, faithful pens were at work transliterating the old homilies of Ælfric, and other lights of the Anglo-Saxon Church, into the current idiom of their posterity.<sup>11</sup> Twice during the period, in the reigns of Stephen and Henry II., Ælfric's gospels were similarly modernized so as to be “understood of the people.”<sup>12</sup> Homilies and other religious works of the end of the 12th century<sup>13</sup> show us the change still further advanced, and the language passing into Early Middle English in its southern form. While these southern remains carry on in unbroken sequence the history of the Old English of Alfred and Ælfric, the history of the northern English is an entire blank from the 11th to the 13th century. The stubborn resistance of the north, and the terrible retaliation inflicted by William, apparently effaced northern English culture for centuries. If anything was written in the vernacular in the kingdom of Scotland during the same period, it probably perished during the calamities to which that country was subjected during the half-century of struggle for independence. In reality, however, the northern English had entered upon its transition stage two centuries earlier; the glosses of the 10th century show that the Danish inroads had there anticipated the results hastened by the Norman Conquest in the south.

Meanwhile a dialect was making its appearance in another quarter of England, destined to overshadow the old literary dialects of north and south alike, and become the English of the future. The Mercian kingdom, which, as its name imports, lay along the *marches* of the earlier states, and was really a congeries of the outlying members of many tribes, must have presented from the beginning a linguistic mixture and transition; and it is evident that more than one intermediate form of

speech arose within its confines, between Lancashire and the Thames. The specimens of early Mercian now in existence consist mainly of glosses, in a mixed Mercian and southern dialect, dating from the 8th century; but, in a 9th-century gloss, the so-called Vespasian Psalter, representing what is generally held to be pure Mercian. Towards the close of the Old English period we find some portions of a gloss to the Rushworth Gospels, namely St Matthew and a few verses of St John xviii., to be in Mercian. These glosses, with a few charters and one or two small fragments, represent a form of Anglian which in many respects stands midway between Northumbrian and Kentish, approaching the one or the other more nearly as we have to do with North Mercian or South Mercian. And soon after the Conquest we find an undoubted midland dialect in the transition stage from Old to Middle English, in the eastern part of ancient Mercia, in a district bounded on the south and south-east by the Saxon Middlesex and Essex, and on the east and north by the East Anglian Norfolk and Suffolk and the Danish settlements on the Trent and Humber. In this district, and in the monastery of Peterborough, one of the copies of the Anglo-Saxon Chronicle, transcribed about 1120, was continued by two succeeding hands to the death of Stephen in 1154. The section from 1122 to 1131, probably written in the latter year, shows a notable confusion between Old English forms and those of a Middle English, impatient to rid itself of the inflectional trammels which were still, though in weakened forms, so faithfully retained south of the Thames. And in the concluding section, containing the annals from 1132 to 1154, and written somewhere about the latter year, we find Middle English fairly started on its career. A specimen of this new tongue will best show the change that had taken place:

1140 A.D.—*And*<sup>14</sup> te eorl of Angæu wærd ded, and his sune Henri toc to þe rice. And te cuen of France to-dælde fra þe king, and scæ com to þe iunge eorl Henri. *and* he toc hire to wiue, *and* al Peitou mid hire. þa ferde he mid micel færd into Engleland *and* wan castles—*and* te king ferde agenes him mid micel mare ferd. þoþwæthere fuhtten hi noht. oc ferden þe ærcebiscop *and* te wise men betwux heom, and makede *that* sahte *that* te king sculde ben laurd *and* king wile he liuede. *and* æfter his dæi ware Henri king. *and* he helde him for fader, *and* he him for sune, *and* sib *and* sæhte sculde ben betwux heom, and on al Engleland.<sup>15</sup>

With this may be contrasted a specimen of southern English, from 10 to 20 years later (Hatton Gospels, Luke i. 46<sup>16</sup>):

Da cwæð Maria: Min saule mersed drihten, and min gast geblissode on gode minen hælende. For þam þe he geseah his þinene eadmodnysse. Soðlice henen-forð me eadige seggeð alle cneornesse; for þam þe me mychele þing dyde se þe mihtig ys; *and* his name is halig. *And* his mildheortnysse of cneornisse on cneornesse hine ondraedende. He worhte maegne on hys earme; he to-daelde þa ofermode, on moda heora heortan. He warp þa rice of setlle, and þa eadmode he up-an-hof. Hyngriede he mid gode ge-felde, *and* þa ofermode ydele for-let. He afeng israel his cniht, and gemynde his mildheortnysse; Swa he spræc to ure fæderen, Abrahame *and* his sæde on a weorlde.

To a still later date, apparently close upon 1200, belongs the versified chronicle of Layamon or Lawman, a priest of Ernelly on the Severn, who, using as his basis the French *Brut* of Wace, expanded it by additions from other sources to more than twice the extent: his work of 32,250 lines is a mine of illustration for the language of his time and locality. The latter was intermediate between midland and southern, and the language, though forty years later than the specimen from the Chronicle, is much more archaic in structure, and can scarcely be considered even as Early Middle English. The following is a specimen (lines 9064-9079):

On Kinbelines daeie ... þe king wes inne Bruttene, com a þissen middel aerde ... anes maidenes sune, iboren wes in Beþleem ... of bezste alre burden. He is ihaten Jesu Crist ... þurh þene halie gost, alre worulde wunne ... walden englenne; faeder he is on heuene ... froure moncunnes; sune he is on eorðen ... of sele þon maeidene, & þene halie gost ... haldeð mid him seoluen.

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The MIDDLE ENGLISH was pre-eminently the *Dialectal* period of the language. It was not till after the middle of the 14th century that English obtained official recognition. For three centuries, therefore, there was no standard form of speech which claimed any pre-eminence over the others. The writers of each district wrote in the dialect familiar to them; and between extreme forms the difference was so great as to amount to unintelligibility; works written for southern Englishmen had to be translated for the benefit of the men of the north:—

“In sotherin Inglis was it drawin,  
And turnid ic haue it till ur awin  
Langage of þe northin lede  
That can na nothir Inglis rede.”  
*Cursor Mundi*, 20,064.

Three main dialects were distinguished by contemporary writers, as in the often-quoted passage from Trevisa's translation of Higden's *Polychronicon* completed in 1387:—

“Also Englysche men ... hadde fram þe bygynnyngre þre maner speche, Souþeron, Norþeron *and* Myddel speche (in þe myddel of þe lond) as hy come of þre maner people of Germania.... Also of þe forseide Saxon tonge, þat ys deled a þre, *and* ys abyde scarslyche wiþ feaw uplondysche men *and* ys gret wondur, for men of þe est wiþ men of þe west, as hyt were under þe same part of heuvene, acordeþ more in sounyngre of speche þan men of þe norþ wiþ men of þe souþ; þerfore hyt ys þat Mercii, þat buþ men of myddel Engleland, as hyt were parteners of þe endes, undurstondeþ betre þe syde longages Norþeron *and* Souþeron, þan Norþern *and* Souþern undurstondeþ oþer oþer.”

The modern study of these Middle English dialects, initiated by the elder Richard Garnett, scientifically pursued by Dr Richard Morris, and elaborated by many later scholars, both English and German, has shown that they were readily distinguished by the conjugation of the present tense of the verb, which in typical specimens was as follows:—

<i>Southern.</i>	
Ich singe.	We singeþ.
Pou singest.	Ȝe singeþ.
He singeþ.	Hy singeþ.
<i>Midland.</i>	
Ich, I, singe.	We singen.
Pou singest.	Ȝe singen.
He singeþ.	Hy, thei, singen.
<i>Northern.</i>	
Ic, I, sing(e) (I þat singes).	We sing(e). We þat synges.
Pu singes.	Ȝe sing(e), Ȝe foules synges.
He singes.	Thay sing(e). Men synges.

Of these the southern is simply the old West-Saxon, with the vowels levelled to *e*. The northern second person in *-es* preserves an older form than the southern and West-Saxon *-est*; but the *-es* of the third person and plural is derived from an older *-eth*, the change of *-th* into *-s* being found in progress in the Durham glosses of the 10th century. In the plural, when accompanied by the pronoun subject, the verb had already dropped the inflections entirely as in Modern English. The origin of the *-en* plural in the midland dialect, unknown to Old English, is probably an instance of *form-levelling*, the inflection of the present indicative being assimilated to that of the past, and the present and past subjunctive, in all of which *-en* was the plural termination. In the declension of nouns, adjectives and pronouns, the northern dialect had attained before the end of the 13th century to the simplicity of Modern English, while the southern dialect still retained a large number of inflections, and the midland a considerable number. The dialects differed also in phonology, for while the northern generally retained the hard or

guttural values of *k*, *g*, *sc*, these were in the two other dialects palatalized before front vowels into *ch*, *j* and *sh*. *Kirk*, *chirche* or *church*, *bryg*, *bridge*; *scryke*, *shriek*, are examples. Old English *hw* was written in the north *qu(h)*, but elsewhere *wh*, often sinking into *w*. The original long *á* in *stán*, *már*, preserved in the northern *stane*, *mare*, became *ô* elsewhere, as in *stone*, *more*. So that the north presented a general aspect of conservation of old sounds with the most thorough-going dissolution of old inflections; the south, a tenacious retention of the inflections, with an extensive evolution in the sounds. In one important respect, however, phonetic decay was far ahead in the north: the final *e* to which all the old vowels had been levelled during the transition stage, and which is a distinguishing feature of Middle English in the midland and southern dialects, became mute, *i.e.*, disappeared, in the northern dialect before that dialect emerged from its three centuries of obscurity, shortly before 1300. So thoroughly modern had its form consequently become that we might almost call it Modern English, and say that the Middle English stage of the northern dialect is lost. For comparison with the other dialects, however, the same nomenclature may be used, and we may class as Middle English the extensive literature which northern England produced during the 14th century. The earliest specimen is probably the Metrical Psalter in the Cotton Library,<sup>17</sup> copied during the reign of Edward II. from an original of the previous century. The gigantic versified paraphrase of Scripture history called the *Cursor Mundi*,<sup>18</sup> is held also to have been composed before 1300. The dates of the numerous alliterative romances in this dialect have not been determined with exactness, as all survive in later copies, but it is probable that some of them were written before 1300. In the 14th century appeared the theological and devotional works of Richard Rolle the anchorite of Hampole, Dan Jon Gaytrigg, William of Nassington, and other writers whose names are unknown; and towards the close of the century, specimens of the language also appear from Scotland both in official documents and in the poetical works of John Barbour, whose language, barring minute points of orthography, is identical with that of the contemporary northern English writers. From 1400 onward, the distinction between northern English and Lowland Scottish becomes clearly marked.

In the southern dialect one version of the work called the *Ancren Riwe* or "Rule of Nuns," adapted about 1225 for a small sisterhood at Tarrant-Kaines, in Dorsetshire, exhibits a dialectal characteristic which had probably long prevailed in the south, though concealed by the spelling, in the use of *v* for *f*, as *valle* fall, *vordonne* fordo, *vorto* for to, *veder* father, *vrom* from. Not till later do we find a recognition of the parallel use of *z* for *s*. Among the writings which succeed, *The Owl and the Nightingale* of Nicholas de Guildford, of Portesham in Dorsetshire, before 1250, the *Chronicle* of Robert of Gloucester, 1298, and Trevisa's translation of Higden, 1387, are of special importance in illustrating the history of southern English. The earliest form of Langland's *Piers Ploughman*, 1362, as preserved in the Vernon MS., appears to be in an intermediate dialect between southern and midland.<sup>19</sup> The Kentish form of southern English seems to have retained specially archaic features; five short sermons in it of the middle of the 13th century were edited by Dr Morris (1866); but the great work illustrating it is the *Ayenbite of Inwyt* (Remorse of Conscience), 1340,<sup>20</sup> a translation from the French by Dan Michel of Northgate, Kent, who tells us—

"Þet þis boc is y-write mid engliss of Kent;  
 Þis boc is y-mad uor lewede men,  
 Vor uader, and uor moder, and uor oþer ken,  
 Ham uor to berȝe uram alle manyere zen,  
 Þet ine hare inwytte ne bleue no uoul wen."

In its use of *v* (*u*) and *z* for *f* and *s*, and its grammatical inflections, it presents an extreme type of southern speech, with peculiarities specially Kentish; and in comparison with contemporary Midland English works, it looks like a fossil of two centuries earlier.

Turning from the dialectal extremes of the Middle English to the midland speech, which we left at the closing leaves of the Peterborough *Chronicle* of 1154, we find a rapid development of this dialect, which was before long to become the national literary language. In this, the first great work is the *Ormulum*, or metrical Scripture paraphrase of Orm or Ormin, written about 1200, somewhere near the northern frontier of the midland area. The dialect has a decided smack of the north, and shows for the first time in English literature a large percentage of Scandinavian words, derived from the Danish settlers, who, in adopting English, had preserved a vast number of their ancestral forms of speech, which were in time to pass into the common language, of which they now constitute some of the most familiar words. *Blunt*, *bull*, *die*, *dwel*, *ill*, *kid*, *raise*, *same*, *thrive*, *wand*, *wing*, are words from this source, which appear first in the work of Orm, of which the following lines may be quoted:—

"Þe Judewissh folkess boc  
 hemm seȝȝde, þatt hemm birrde  
 Twa bukkes samenn to þe preost  
 att kirkke-dure brinnenn;  
 And teȝȝ þa didenn bliþeliȝ,  
 swa summ þe boc hemm tahhte,  
 And brohhtenn tweȝȝenn bukkess þær  
 Drihhtin þærwiþþ to lakenn.  
 And att<sup>21</sup> te kirkke-dure toc  
 þe preost ta tweȝȝenn bukkess,  
 And o þatt an he leȝȝde þær  
 all þeȝȝre sake and sinne,  
 And lét itt eornenn for þwiþþ all  
 út inntill wilde wesse;  
 And toc and snaþ þatt oþerr bucc  
 Drihhtin þærwiþþ to lakenn.  
 All þiss wass don forr here ned,  
 and ec forr ure nede;  
 For hemm itt hallþ biforenn Godd  
 to clennessenn hemm of sinne;  
 And all swa maȝȝ itt hellpenn þe  
 ȝiff þatt tu wiltt [itt] follȝhenn.  
 ȝiff þatt tu wiltt full innwarrdliȝ  
 wiþþ fulle trowwþe lefenn  
 All þatt tatt wass bitacnedd tær,  
 to lefenn and to trowwenn."

*Ormulum*, ed. White, l. 1324.

The author of the *Ormulum* was a phonetist, and employed a special spelling of his own to represent not only the quality but the *quantities* of vowels and consonants—a circumstance which gives his work a peculiar value to the investigator. He is generally assumed to have been a native of Lincolnshire or Notts, but the point is a disputed one, and there is somewhat to be said for the neighbourhood of Ormskirk in Lancashire.

It is customary to differentiate between east and west midland, and to subdivide these again into north and south. As was natural in a tract of country which stretched from Lancaster to Essex, a very considerable variety is found in the documents which agree in presenting the leading midland features, those of Lancashire and Lincolnshire approaching the northern dialect both in vocabulary, phonetic character and greater neglect of inflections. But this diversity diminishes as we advance.

Thirty years after the *Ormulum*, the east midland rhymed *Story of Genesis and Exodus*<sup>22</sup> shows us the dialect in a more

southern form, with the vowels of modern English, and from about the same date, with rather more northern characteristics, we have an east midland *Bestiary*.

Different tests and different dates have been proposed for subdividing the Middle English period, but the most important is that of Henry Nicol, based on the observation that in the early 13th century, as in Ormin, the Old English short vowels in an open syllable still retained their short quantity, as *nāma, över, mēte*; but by 1250 or 1260 they had been lengthened to *nā-me, ō-ver, mē-te*, a change which has also taken place at a particular period in all the Germanic, and even the Romanic languages, as in *buō-no* for *bō-num*, *pā-dre* for *pā-trem*, &c. The lengthening of the penult left the final syllable by contrast shortened or weakened, and paved the way for the disappearance of final *e* in the century following, through the stages *nā-me, nā-mē, nā-m', nām*, the one long syllable in *nām(e)* being the quantitative equivalent of the two short syllables in *nā-mē*; hence the notion that mute *e* makes a preceding vowel long, the truth being that the lengthening of the vowel led to the *e* becoming mute.

After 1250 we have the *Lay of Havelok*, and about 1300 the writings of Robert of Brunne in South Lincolnshire. In the 14th century we find a number of texts belonging to the western part of the district. South-west midland is hardly to be distinguished from southern in its south-western form, and hence texts like *Piers Plowman* elude any satisfactory classification, but several metrical romances exhibit what are generally considered to be west midland characteristics, and a little group of poems, *Sir Gawayne and the Grene Knighte*, the *Pearl*, *Cleanness* and *Patience*, thought to be the work of a north-west midland writer of the 14th century, bear a striking resemblance to the modern Lancashire dialect. The end of the century witnessed the prose of Wycliff and Mandeville, and the poetry of Chaucer, with whom Middle English may be said to have culminated, and in whose writings its main characteristics as distinct from Old and Modern English may be studied. Thus, we find final *e* in full use representing numerous original vowels and terminations as

Him thoughtè that his hertè woldè brekè,

in Old English—

Him þuhte þæt his heorte wolde brecan,

which may be compared with the modern German—

Ihm dächte dass sein Herze wollte brechen.

In nouns the *-es* of the plural and genitive case is still syllabic—

Reede as the berstl-es of a sow-es eer-es.

Several old genitives and plural forms continued to exist, and the dative or prepositional case has usually a final *e*. Adjectives retain so much of the old declension as to have *-e* in the definite form and in the plural—

The tend-re cropp-es and the yong-e sonne.  
And smal-e fowl-es maken melodie.

Numerous old forms of comparison were in use, which have not come down to Modern English, as *herre, ferre, lenger, hext* = higher, farther, longer, highest. In the pronouns, *ich* lingered alongside of *I*; *ye* was only nominative, and *you* objective; the northern *thei* had dispossessed the southern *hy*, but *her* and *hem* (the modern *'em*) stood their ground against *their* and *them*. The verb is *I lov-e, thou lov-est, he lov-eth*; but, in the plural, *lov-en* is interchanged with *lov-e*, as rhyme or euphony requires. So in the plural of the past *we love-den* or *love-de*. The infinitive also ends in *en*, often *e*, always syllabic. The present participle, in Old English *-ende*, passing through *-inde*, has been confounded with the verbal noun in *-ynge, -yng*, as in Modern English. The past participle largely retains the prefix *y-* or *i-*, representing the Old English *ge-*, as in *i-ronne, y-don*, Old English *zerunnen, zedón*, run, done. Many old verb forms still continued in existence. The adoption of French words, not only those of Norman introduction, but those subsequently introduced under the Angevin kings, to supply obsolete and obsolescent English ones, which had kept pace with the growth of literature since the beginning of the Middle English period, had now reached its climax; later times added many more, but they also dropped some that were in regular use with Chaucer and his contemporaries.

Chaucer's great contemporary, William Langland, in his *Vision of William concerning Piers the Ploughman*, and his imitator the author of *Pierce the Ploughman's Crede* (about 1400) used the Old English alliterative versification for the last time in the south. Rhyme had made its appearance in the language shortly after the Conquest—if not already known before; and in the south and midlands it became decidedly more popular than alliteration; the latter retained its hold much longer in the north, where it was written even after 1500: many of the northern romances are either simply alliterative, or have both alliteration and rhyme. To these characteristics of northern and southern verse respectively Chaucer alludes in the prologue of the "Persone," who, when called upon for his tale said:—

"But trusteth wel; I am a sotherne man,  
I cannot geste *rom, ram, ruf*, by my letter.  
And, God wote, rime hold I but litel better:  
And therefore, if you list, I wol not glose,  
I wol you tell a litel tale in prose."

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The changes from Old to Middle English may be summed up thus: Loss of a large part of the native vocabulary, and adoption of French words to fill their place; not infrequent adoption of French words as synonyms of existing native ones; modernization of the English words preserved, by vowel change in a definite direction from back to front, and from open to close, *ā* becoming *ō*, original *ē, ō* tending to *ee, oo*, monophthongization of the old diphthongs *eo, ea*, and development of new diphthongs in connexion with *g, h, and w*; adoption of French orthographic symbols, *e.g. ou* for *ū, qu, v, ch*, and gradual loss of the symbols *o, þ, ð, þ*; obscuration of vowels after the accent, and especially of final *a, o, u* to *ē*; consequent confusion and loss of old inflections, and their replacement by prepositions, auxiliary verbs and rules of position; abandonment of alliteration for rhyme; and great development of dialects, in consequence of there being no standard or recognized type of English.

But the recognition came at length. Already in 1258 was issued the celebrated English proclamation of Henry III., or rather of Simon de Montfort in his name, which, as the only public recognition of the native tongue between William the Conqueror and Edward III., has sometimes been spoken of as the first specimen of English. It runs:—

"Henri þurȝ godes fultume king on Englenloande Lhoauerd on Yrloande. Duk on Normandie on Aquitaine and eorl on Anio. Send igringing to alle hise holde ilærde and ileawede on Huntendoneschire. þæt witen ȝe wel alle þæt we willen and vnne þæt þæt vre rædesmen alle oþer þe moare dæl of heom þæt beoþ ichosen þurȝ us and þurȝ þæt loandes folk on vre kuneriche. habbeþ idon and schullen don in þe worþnesse of gode and on vre treowþe. for þe fremme of þe loande. þurȝ þe besizte of þan to-foren-iseide rædesmen. beo stedefæst and ilestinde in alle þinge a buten ænde. And we hoaten alle vre treowe in þe treowþe þæt heo vs oȝen. þæt heo stedefæstliche healden and swerien to healden and to werien þo isetnesses þæt ben imakede and beon to makien þurȝ þan to-foren iseide rædesmen. oþer þurȝ þe moare dæl of heom alswo also hit is biforen iseid. And þæt æhc oþer helpe þæt for to done bi þan ilche oþe aȝenes alle men. Riȝt for to done and to foangen. And noan ne nime of loande ne of eȝte. wherþurȝ þis besizte muȝe beon ilet oþer iwersed on onie wise.' And ȝif oni oþer onie cumen her onȝenes; we willen and hoaten þæt alle vre treowe heom healden deadliche ifoan. And for þæt we willen þæt þis beo stedefæst and lestinde; we senden ȝew þis writ open iseined wiþ vre seel. to halden amanges ȝew ine hord. Witsnesse vs seluen æt



Lundene. þane Egtetenþe day. on þe Monþe of Octobre In þe Two-and-fowertizþe zeare of vre cruninge. And þis wes idon ætforen vre isworene redesmen....

“And al on þo ilche worden is isend in to æurhce oþre shcire ouer al þære kuneriche on Engleneloande. and ek in tel Irelande.”

The dialect of this document is more southern than anything else, with a slight midland admixture. It is much more archaic inflectionally than the *Genesis and Exodus* or *Ormulum*; but it closely resembles the old Kentish sermons and *Proverbs of Alfred* in the southern dialect of 1250. It represents no doubt the London speech of the day. London being in a Saxon county, and contiguous to Kent and Surrey, had certainly at first a southern dialect; but its position as the capital, as well as its proximity to the midland district, made its dialect more and more midland. Contemporary London documents show that Chaucer's language, which is distinctly more southern than standard English eventually became, is behind the London dialect of the day in this respect, and is at once more archaic and consequently more southern.

During the next hundred years English gained ground steadily, and by the reign of Edward III. French was so little known in England, even in the families of the great, that about 1350 “John Cornwall, a maystere of gramere, chaungede þe lore (= teaching) in gramere scole and construccion of [*i.e. from*] Freynsch into Englysch”,<sup>23</sup> and in 1362-1363 English by statute took the place of French in the pleadings in courts of law. Every reason conspired that this “English” should be the midland dialect. It was the intermediate dialect, intelligible, as Trevisa has told us, to both extremes, even when these failed to be intelligible to each other; in its south-eastern form, it was the language of London, where the supreme law courts were, the centre of political and commercial life; it was the language in which the Wycliffite versions had given the Holy Scriptures to the people; the language in which Chaucer had raised English poetry to a height of excellence admired and imitated by contemporaries and followers. And accordingly after the end of the 14th century, all Englishmen who thought they had anything to say to their countrymen generally said it in the midland speech. Trevisa's own work was almost the last literary effort of the southern dialect; henceforth it was but a rustic patois, which the dramatist might use to give local colouring to his creations, as Shakespeare uses it to complete Edgar's peasant disguise in *Lear*; or which 19th century research might disinter to illustrate obscure chapters in the history of language. And though the northern English proved a little more stubborn, it disappeared also from literature in England; but in Scotland, which had now become politically and socially estranged from England, it continued its course as the national language of the country, attaining in the 15th and 16th centuries a distinct development and high literary culture, for the details of which readers are referred to the article on [SCOTTISH LANGUAGE](#).

The 15th century of English history, with its bloody French war abroad and Wars of the Roses at home, was a barren period in literature, and a transition one in language, witnessing the decay and disappearance of the final *e*, and most of the syllabic inflections of Middle English. Already by 1420, in Chaucer's disciple Hoccleve, final *e* was quite uncertain; in Lydgate it was practically gone. In 1450 the writings of Pecock against the Wycliffites show the verbal inflections in *-en* in a state of obsolescence; he has still the southern pronouns *her* and *hem* for the northern *their*, *them*:—

“And here-azens holi scripture wole þat men schulden lacke þe coueryng which wommen schulden haue, & thei schulden so lacke bi þat þe heeris of her heedis schulden be schorne, & schulde not growe in lengþe doun as wommanys heer schulde growe....

“Also here-wiþal into þe open sizt of ymagis in open chirchis, alle peple, men & wommen & children mowe come whanne euere þei wolen in ech tyme of þe day, but so mowe þei not come in-to þe vce of bokis to be delyuered to hem neiþer to be red bifore hem; & þerfore, as for to soone & ofte come into remembraunce of a long mater bi ech oon persoon, and also as forto make þat þe mo persoones come into remembraunce of a mater, ymagis & picturis seruen in a specialer maner þan bokis doon, þou3 in an oþer maner ful substanciali bokis seruen better into remembrauncing of þo same materis þan ymagis & picturis doon; & þerfore, þou3 writing is seruen weel into remembrauncing upon þe bifore seid þingis, 3it not at þe ful. Forwhi þe bokis han not be avail of remembrauncing now seid whiche ymagis han.”<sup>24</sup>

The change of the language during the second period of Transition, as well as the extent of dialectal differences, is quaintly expressed a generation later by Caxton, who in the prologue to one of the last of his works, his translation of Virgil's *Eneydos* (1490), speaks of the difficulty he had in pleasing all readers:—

“I doubted that it sholde not please some gentylnen, whiche late blamed me, sayeng, y<sup>t</sup> in my translacions I had ouer curyous termes, whiche coud not be vnderstande of comyn peple, and desired me to vse olde and homely termes in my translacions. And fayn wolde I satsfy euery man; and so to doo, toke an olde boke and redde therein; and certaynly the englysshe was so rude and brood that I coude not wele vnderstande it. And also my lorde abbot of Westmynster ded do shewe to me late certayn eyduences wryton in olde englysshe for to reduce it in to our englysshe now vsid. And certaynly it was wretton in suche wyse that it was more lyke to dutche than englysshe; I coude not reduce ne brynge it to be vnderstonen. And certaynly, our langage now vsed varyeth ferre from that whiche was vsed and spoken when I was borne. For we englysshemen ben borne vnder the domynacyon of the mone, whiche is neuer stedfaste, but euer wauerynge, wexyng one season, and waneth and dycreaseth another season. And that comyn englysshe that is spoken in one shyre varyeth from a nother. In so much that in my days happened that certayn marchautes were in a shipe in tamyse, for to haue sayled ouer the sea into zelande, and for lacke of wynde thei taryed atte forlond, and wente to lande for to refreshe them. And one of theym named sheffelde, a mercer, cam in to an hows and axed for mete, and specyally he axyd after eggys, And the goode wyf answerde, that she coude speke no frenshe. And the marchaunt was angry, for he also coude speke no frenshe, but wolde haue hadde eggys; and she vnderstode hym not. And thenne at laste a nother sayd that he wolde haue eyren; then the good wyf sayd that she vnderstod hym wel. Loo! what sholde a man in thise dayes now wryte, eggys or eyren? certaynly, it is harde to playse euery man, by cause of dyuersite & chaunge of langage. For in these dayes, euery man that is in ony reputacyon in his cowntre wyll vtter his comynycacyon and maters in suche maners & termes that fewe men shall vnderstonde theym. And som honest and grete clerkes haue ben wyth me, and desired me to wryte the moste curyous termes that I coude fynde. And thus bytwene playn, rude and curyous, I stande abashed; but in my Iudgemente, the comyn termes that be dayli vsed ben lyghter to be vnderstonde than the olde and aunccient englysshe.”

In the productions of Caxton's press we see the passage from Middle to Early Modern English completed. The earlier of these have still an occasional verbal plural in *-n*, especially in the word *they ben*; the southern *her* and *hem* of Middle English vary with the northern and Modern English *their*, *them*. In the late works, the older forms have been practically ousted, and the year 1485, which witnessed the establishment of the Tudor dynasty, may be conveniently put as that which closed the Middle English transition, and introduced Modern English. Both in the completion of this result, and in its comparative permanence, the printing press had an important share. By its exclusive patronage of the midland speech, it raised it still higher above the sister dialects, and secured its abiding victory. As books were multiplied and found their way into every corner of the land, and the art of reading became a more common acquirement, the man of Northumberland or of Somersetshire had forced upon his attention the book-English in which alone these were printed. This became in turn the model for his own writings, and by-and-by, if he made any pretensions to education, of his own speech. The written *form* of the language also tended to uniformity. In previous periods the scribe made his own spelling with a primary aim at expressing his own speech, according to the particular values attached by himself or his contemporaries to the letters and combinations of the alphabet, though liable to disturbance in the most common words and combinations by his ocular recollections of the spelling of others. But after the introduction of printing, this ocular recognition of words became ever more and more an aim; the book addressed the mind directly through the eye, instead of circuitously through eye and ear; and thus there was a continuous tendency for written words and parts of words to be reduced to a single form, and that the most usual, or through some accident the best known, but not necessarily that which would have been chosen had the *ear* been called in as umpire. Modern English spelling, with its rigid uniformity as to individual results and whimsical caprice as to principles, is the

creation of the printing-office, the victory which, after a century and a half of struggle, mechanical convenience won over natural habits. Besides eventually creating a uniformity in writing, the introduction of printing made or at least ratified some important changes. The British and Old English form of the Roman alphabet has already been referred to. This at the Norman Conquest was superseded by an alphabet with the French forms and values of the letters. Thus *k* took the place of the older *c* before *e* and *i*; *qu* replaced *cw*; the Norman *w* took the place of the *wén* (ð), &c.; and hence it has often been said that Middle English stands nearer to Old English in pronunciation, but to Modern English in spelling. But there were certain sounds in English for which Norman writing had no provision; and for these, in writing English, the native characters were retained. Thus the Old English *g* (ȝ), beside the sound in *go*, had a guttural sound as in German *tag*, Irish *magh*, and in certain positions a palatalized form of this approaching *y* as in *you* (if pronounced with aspiration *hyou* or *ghyou*). These sounds continued to be written with the native form of the letter as *burȝ*, *ȝour*, while the French form was used for the sounds in *go*, *age*,—one original letter being thus represented by two. So for the sounds of *th*, especially the sound in *that*, the Old English *thorn* (þ) continued to be used. But as these characters were not used for French and Latin, their use even in English became disturbed towards the 15th century, and when printing was introduced, the founts, cast for continental languages, had no characters for them, so that they were dropped entirely, being replaced, *ȝ* by *gh*, *yh*, *y*, and *þ* by *th*. This was a real loss to the English alphabet. In the north it is curious that the printers tried to express the *forms* rather than the powers of these letters, and consequently *ȝ* was represented by *z*, the black letter form of which was confounded with it, while the *þ* was expressed by *y*, which its MS. form had come to approach or in some cases simulate. So in early Scotch books we find *zellow*, *ze*, *yat*, *yem* = *yellow*, *ye*, *that*, *them*; and in Modern Scottish, such names as *Menzies*, *Dalziel*, *Cockenzie*, and the word *gaberlunzie*, in which the *z* stands for *y*.

MODERN ENGLISH thus dates from Caxton. The language had at length reached the all but flectionless state which it now presents. A single older verbal form, the southern *-eth* of the third person singular, continued to be the literary prose form throughout the 16th century, but the northern form in *-s* was intermixed with it in poetry (where it saved a syllable), and must ere long, as we see from Shakespeare, have taken its place in familiar speech. The fuller *an*, *none*, *mine*, *thine*, in the early part of the 16th century at least, were used in positions where their shortened forms *a*, *no*, *my*, *thy* are now found (*none other*, *mine own* = *no other*, *my own*). But with such minute exceptions, the accident of the 16th century was the accident of the 19th. While, however, the older inflections had disappeared, there was as yet no general agreement as to the mode of their replacement. Hence the 16th century shows a syntactic licence and freedom which distinguishes it strikingly from that of later times. The language seems to be in a plastic, unformed state, and its writers, as it were, experiment with it, bending it to constructions which now seem indefensible. Old distinctions of case and mood have disappeared from noun and verb, without custom having yet decided what prepositions or auxiliary verbs shall most fittingly convey their meaning. The laxity of word-order which was permitted in older states of the language by the *formal* expression of relations was often continued though the inflections which expressed the relations had disappeared. Partial analogy was followed in allowing forms to be identified in one case, because, in another, such identification was accidentally produced, as for instance the past participles of *write* and *take* were often made *wrote* and *took*, because the contracted participles of *bind* and *break* were *bound* and *broke*. Finally, because, in dropping inflections, the former distinctions even between parts of speech had disappeared, so that *iron*, *e.g.*, was at once noun, adjective and verb, *clean*, adjective, verb and adverb, it appeared as if any word whatever might be used in any grammatical relation, where it conveyed the idea of the speaker. Thus, as has been pointed out by Dr Abbott, "you can *happy* your friend, *malice* or *foot* your enemy, or *fall* an axe on his neck. You can speak and act *easy*, *free*, *excellent*, you can talk of *fair* instead of beauty (fairness), and a *pale* instead of a *paleness*. A *he* is used for a man, and a lady is described by a gentleman as 'the fairest *she* he has yet beheld.' An adverb can be used as a verb, as 'they *askance* their eyes'; as a noun, 'the *backward* and abyss of time'; or as an adjective, a '*seldom* pleasure.'<sup>25</sup> For, as he also says, "clearness was preferred to grammatical correctness, and brevity both to correctness and clearness. Hence it was common to place words in the order in which they came uppermost in the mind without much regard to syntax, and the result was a forcible and perfectly unambiguous but ungrammatical sentence, such as

The prince that feeds great natures they will slay him.  
*Ben Jonson.*

or, as instances of brevity,

Be guilty of my death since of my crime.  
*Shakespeare.*

It cost more to get than to lose in a day.  
*Ben Jonson.*"

These characteristics, together with the presence of words now obsolete or archaic, and the use of existing words in senses different from our own, as general for specific, literal for metaphorical, and vice versa, which are so apparent to every reader of the 16th-century literature, make it useful to separate *Early Modern* or *Tudor* English from the subsequent and still existing stage, since the consensus of usage has declared in favour of individual senses and constructions which are alone admissible in ordinary language.

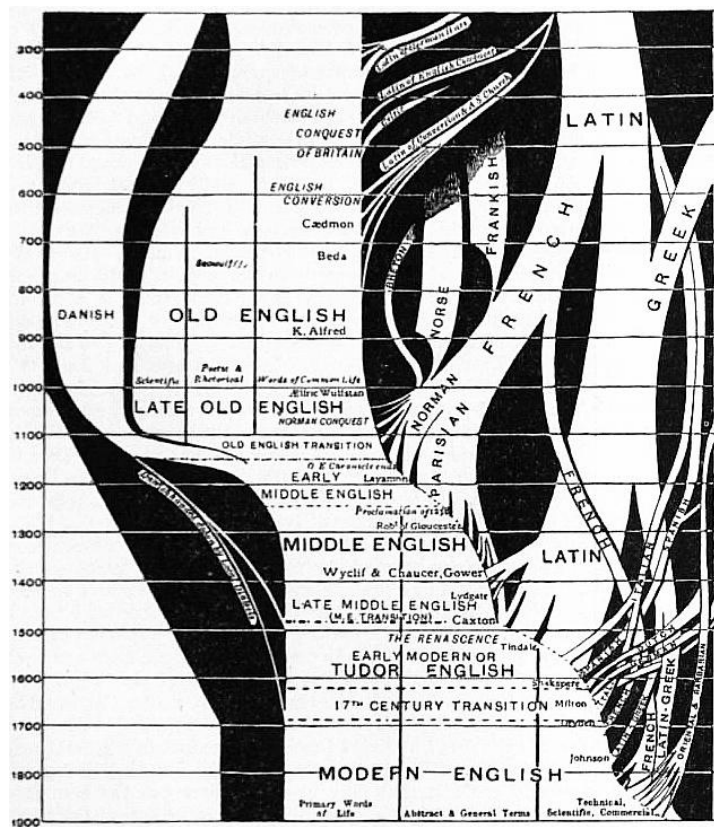
The beginning of the Tudor period was contemporaneous with the Renaissance in art and literature, and the dawn of modern discoveries in geography and science. The revival of the study of the classical writers of Greece and Rome, and the translation of their works into the vernacular, led to the introduction of an immense number of new words derived from these languages, either to express new ideas and objects or to indicate new distinctions in or grouping of old ideas. Often also it seemed as if scholars were so pervaded with the form as well as the spirit of the old, that it came more natural to them to express themselves in words borrowed from the old than in their native tongue, and thus words of Latin origin were introduced even when English already possessed perfectly good equivalents. As has already been stated, the French words of Norman and Angevin introduction, being principally Latin words in an altered form, when used as English supplied models whereby other Latin words could be converted into English ones, and it is after these models that the Latin words introduced during and since the 16th century have been fashioned. There is nothing in the *form* of the words *procession* and *progression* to show that the one was used in England in the 11th, the other not till the 16th century. Moreover, as the formation of new words from Latin had gone on in French as well as in English since the Renaissance, we often cannot tell whether such words, *e.g.* as *persuade* and *persuasion*, were borrowed from their French equivalents or formed from Latin in England independently. With some words indeed it is impossible to say whether they were formed in England directly from Latin, borrowed from contemporary late French, or had been in England since the Norman period, even *photograph*, *geology* and *telephone* have the form that they would have had if they had been living words in the mouths of Greeks, Latins, French and English from the beginning, instead of formations of the 19th century.<sup>26</sup> While every writer was thus introducing new words according to his notion of their being needed, it naturally happened that a large number were not accepted by contemporaries or posterity; a long list might be formed of these mintages of the 16th and 17th centuries, which either never became current coin, or circulated only as it were for a moment. The revived study of Latin and Greek also led to modifications in the spelling of some words which had entered Middle English in the French form. So Middle English *doute*, *dette*, were changed to *doubt*, *debt*, to show a more immediate connexion with Latin *dubitum*, *debitum*; the actual derivation from the French being ignored. Similarly, words containing a Latin and French *t*, which might be traced back to an original Greek *θ*, were remodelled upon the Greek, *e.g.* *theme*, *throne*, for Middle English *teme*, *trone*, and, by false association with Greek, *anthem*, Old English

The voyages of English navigators in the latter part of the 16th century introduced a considerable number of Spanish words, and American words in Spanish forms, of which *negro*, *potato*, *tobacco*, *cargo*, *armadillo*, *alligator*, *galleon* may serve as examples.

The date of 1611, which nearly coincides with the end of Shakespeare's literary work, and marks the appearance of the Authorized Version of the Bible (a compilation from the various 16th-century versions), may be taken as marking the close of Tudor English. The language was thenceforth Modern in structure, style and expression, although the spelling did not settle down to present usage till about the revolution of 1688. The latter date also marks the disappearance from literature of a large number of words, chiefly of such as were derived from Latin during the 16th and 17th centuries. Of these nearly all that survived 1688 are still in use; but a long list might be made out of those that appear for the last time before that date. This sifting of the literary vocabulary and gradual fixing of the literary spelling, which went on between 1611, when the language became modern in structure, and 1689, when it became modern also in form, suggests for this period the name of Seventeenth-Century Transition. The distinctive features of Modern English have already been anticipated by way of contrast with preceding stages of the language. It is only necessary to refer to the fact that the vocabulary is now much more composite than at any previous period. The immense development of the physical sciences has called for a corresponding extension of terminology which has been supplied from Latin and especially Greek; and although these terms are in the first instance *technical*, yet, with the spread of education and general diffusion of the rudiments and appliances of science, the boundary line between *technical* and *general*, indefinite at the best, tends more and more to melt away—this in addition to the fact that words still *technical* become *general* in figurative or metonymic senses. *Ache*, *diamond*, *stomach*, *comet*, *organ*, *tone*, *ball*, *carte*, are none the less familiar because once *technical* words. Commercial, social, artistic or literary contact has also led to the adoption of numerous words from modern European languages, especially French, Italian, Portuguese, Dutch (these two at a less recent period): thus from French *soirée*, *séance*, *dépôt*, *débris*, *programme*, *prestige*; from Italian *bust*, *canto*, *folio*, *cartoon*, *concert*, *regatta*, *ruffian*; from Portuguese *caste*, *palaver*; from Dutch *yacht*, *skipper*, *schooner*, *sloop*. Commercial intercourse and colonization have extended far beyond Europe, and given us words more or fewer from Hindostani, Persian, Arabic, Turkish, Malay, Chinese, and from American, Australian, Polynesian and African languages.<sup>27</sup> More important even than these, perhaps, are the dialect words that from time to time obtain literary recognition, restoring to us obsolete Old English forms, and not seldom words of Celtic or Danish origin, which have been preserved in local dialects, and thus at length find their way into the standard language.

As to the actual proportion of the various elements of the language, it is probable that original English words do not now form more than a fourth or perhaps a fifth of the total entries in a full English dictionary; and it may seem strange, therefore, that we still identify the language with that of the 9th century, and class it as a member of the *Low German* division. But this explains itself, when we consider that of the total words in a dictionary only a small portion are used by any one individual in speaking or even in writing; that this portion includes the great majority of the Anglo-Saxon words, and but a minority of the others. The latter are in fact almost all *names*—the vast majority names of *things* (nouns), a smaller number names of *attributes* and *actions* (adjectives and verbs), and, from their very nature, names of the things, attributes and actions which come less usually or, it may be, very rarely under our notice. Thus in an ordinary book, a novel or story, the foreign elements will amount to from 10 to 15% of the whole; as the subject becomes more recondite or technical their number will increase; till in a work on chemistry or abstruse mathematics the proportion may be 40%. But after all, it is not the question whence words *may* have been taken, but *how they are used* in a language that settles its character. If new words when adopted conform themselves to the manner and usage of the adopting language, it makes absolutely no difference whether they are taken over from some other language, or invented off at the ground. In either case they are *new* words to begin with; in either case also, if they are needed, they will become as thoroughly native, *i.e.* familiar from childhood to those who use them, as those that possess the longest native pedigree. In this respect English is still the same language it was in the days of Alfred; and, comparing its history with that of other Low German tongues, there is no reason to believe that its grammar or structure would have been very different, however different its vocabulary might have been, if the Norman Conquest had never taken place.

A general broad view of the sources of the English vocabulary and of the dates at which the various foreign elements flowed into the language, as well as of the great change produced in it by the Norman Conquest, and consequent influx of French and Latin elements, is given in the accompanying chart. The transverse lines represent centuries, and it will be seen how limited a period after all is occupied by modern English, how long the language had been in the country before the Norman Conquest, and how much of this is prehistoric and without any literary remains. Judging by what has happened during the historic period, great changes may and indeed *must* have taken place between the first arrival of the Saxons and the days of King Alfred, when literature practically begins. The chart also illustrates the continuity of the main stock of the vocabulary, the body of primary "words of common life," which, notwithstanding numerous losses and more numerous additions, has preserved its corporate identity through all the periods. But the "poetic and rhetorical," as well as the "scientific" terms of Old English have died out, and a new vocabulary of "abstract and general terms" has arisen from French, Latin and Greek, while a still newer "technical, commercial and scientific" vocabulary is composed of words not only from these, but from every civilized and many uncivilized languages.



The preceding sketch has had reference mainly to the grammatical changes which the language has undergone; distinct from, though intimately connected with these (as where the confusion or loss of inflections was a consequence of the weakening of final sounds) are the great phonetic changes which have taken place between the 8th and 19th centuries, and which result in making modern English words very different from their Anglo-Saxon originals, even where no element has been lost, as in words like *stone, mine, doom, day, nail, child, bridge, shoot*, Anglo-Saxon *stán, mín, dóm, dæg, nægel, cild, brycg, scéot*. The history of English sounds (see [PHONETICS](#)) has been treated at length by Dr A.J. Ellis and Dr Henry Sweet; and it is only necessary here to indicate the broad facts, which are the following, (1) In an accented closed syllable, original short vowels have remained nearly unchanged; thus the words *at, men, bill, God, dust* are pronounced now nearly as in Old English, though the last two were more like the Scotch *o* and North English *u* respectively, and in most words the short *a* had a broader sound like the provincial *a* in *man*. (2) Long accented vowels and diphthongs have undergone a regular sound shift towards closer and more advanced positions, so that the words *bán, hær, soece* or *séce, stól (bahn or bawn, hêr, sôk or saik, stôle)* are now *bône, hair, seek, stool*; while the two high vowels *ú (= oo)* and *i (ee)* have become diphthongs, as *hús, scír*; now *house, shire*, though the old sound of *u* remains in the north (*hoose*), and the original *i* in the pronunciation *sheer*, approved by Walker, "as in *machîne, and shîre, and magazîne*." (3) Short vowels in an open syllable have usually been lengthened, as in *nā-ma, cō-fa*, now *name, cove*; but to this there are exceptions, especially in the case of *i* and *ū*. (4) Vowels in terminal unaccented syllables have all sunk into short obscure *ē*, and then, if final, disappeared; so *oxa, séo, wudu* became *ox-e, se-e, wud-e*, and then *ox, see, wood; oxan, lufod*, now *oxen, loved, lov'd; settan, setton*, later *setten, sette, sett, now set*. (5) The back consonants, *c, g, sc*, in connexion with front vowels, have often become palatalized to *ch, j, sh*, as *circe, rycc, fisc*, now *church, ridge, fish*. A medial or final *g* has passed through a guttural or palatal continuant to *w* or *y*, forming a diphthong or new vowel, as in *boga, laga, dæg, heg, drig*, now *bow, law, day, hay, dry*. *W* and *h* have disappeared before *r* and *l*, as in *write, (w)lisp, (h)ring; h final (= gh)* has become *f, k, w* or nothing, but has developed the glides *u* or *i* before itself, these combining with the preceding vowel to form a diphthong, or merging with it into a simple vowel-sound, as *ruh, hoh, boh, deah, heah, hleah*, now *rough, hough, bough, dough, high, laugh=ruf, hok, böw, dō, hī, lāf*. *R* after a vowel has practically disappeared in standard English, or at most become vocalized, or combined with the vowel, as in *hear, bar, more, her*. These and other changes have taken place gradually, and in accordance with well-known phonetic laws; the details as to time and mode may be studied in special works. It may be mentioned that the total loss of grammatical *gender* in English, and the almost complete disappearance of *cases*, are purely phonetic phenomena. *Gender* (whatever its remote origin) was practically the use of adjectives and pronouns with certain distinctive terminations, in accordance with the *genus, genre, gender* or *kind* of nouns to which they were attached; when these distinctive terminations were uniformly levelled to final *ē*, or other weak sounds, and thus ceased to distinguish nouns into kinds, the distinctions into genders or kinds having no other existence disappeared. Thus when *þæt godé hors, þone godan hund, þa godan bōc*, became, by phonetic weakening, *þe gode hors, þe gode hownd, þe gode boke*, and later still the *good horse, the good hound, the good book*, the words *horse, hound, book* were no longer grammatically different kinds of nouns; grammatical gender had ceased to exist. The concord of adjectives has entirely disappeared; the concord of the pronouns is now regulated by *rationality* and *sex*, instead of grammatical gender, which has no existence in English. The man *who* lost *his* life; the bird *which* built *its* nest.

Our remarks from the end of the 14th century have been confined to the standard or literary form of English, for of the other dialects from that date (with the exception of the northern English in Scotland, where it became in a social and literary sense a distinct language), we have little history. We know, however, that they continued to exist as local and popular forms of speech, as well from occasional specimens and from the fact that they exist still as from the statements of writers during the interval. Thus Puttenham in his *Arte of English Poesie* (1589) says:—

"Our maker [*i.e.* poet] therefore at these dayes shall not follow Piers Plowman, nor Gower, nor Lydgate, not yet Chaucer, for their language is now not of use with us: neither shall he take the termes of Northern-men, such as they use in dayly talke, whether they be noble men or gentle men or of their best clarkes, all is a [= one] matter; nor in effect any speach used beyond the river of Trent, though no man can deny but that theirs is the purer English Saxon at this day, yet it is not so Courtly nor so currant as our *Southerne* English is, no more is the far Westerne mans speach: ye shall therefore take the usual speach of the Court, and that of London and the shires lying about London within lx myles, and not much above. I say not this but that in every shyre of England there be gentlemen and others that speake but specially write as good *Southerne* as we of Middlesex or Surrey do, but not the common people of every shire, to whom the gentlemen, and also their learned clarkes do for the most part condescend, but herein we are already ruled by th' English Dictionaries and other bookes written by learned men."—*Arber's Reprint*, p. 157.

In comparatively modern times there has been a revival of interest in these forms of English, several of which following in the wake of the revival of Lowland Scots in the 18th and 19th centuries, have produced a considerable literature in the form of local poems, tales and "folk-lore." In these respects Cumberland, Lancashire, Yorkshire, Devon, Somerset and Dorset, the "far north" and "far west" of Puttenham, where the dialect was felt to be so independent of literary English as not to be branded as a mere vulgar corruption of it, stand prominent. More recently the dialects have been investigated philologically, a department in which, as in other departments of English philology, the elder Richard Garnett must be named as a pioneer. The work was carried out zealously by Prince Louis Lucien Bonaparte and Dr A.J. Ellis, and more recently by the English Dialect Society, founded by the Rev. Professor Skeat, for the investigation of this branch of philology. The efforts of this society resulted in the compilation and publication of glossaries or word-books, more or less complete and trustworthy, of most of the local dialects, and in the production of grammars dealing with the phonology and grammatical features of a few of these, among which that of the Windhill dialect in Yorkshire, by Professor Joseph Wright, and that of West Somerset, by the late F.T. Elworthy, deserve special mention. From the whole of the glossaries of the Dialect Society, and from all the earlier dialect works of the 18th and 19th centuries, amplified and illustrated by the contributions of local collaborators in nearly every part of the British Isles, Professor Joseph Wright has constructed his *English Dialect Dictionary*, recording the local words and senses, with indication of their geographical range, their pronunciation, and in most cases with illustrative quotations or phrases. To this he has added an *English Dialect Grammar*, dealing very fully with the phonology of the dialects, showing the various sounds which now represent each Old English sound, and endeavouring to define the area over which each modern form extends; the accent is treated more summarily, without going minutely into that of each dialect-group, for which special dialect grammars must be consulted. The work has also a very full and valuable index of every word and form treated.

The researches of Prince L.L. Bonaparte and Dr Ellis were directed specially to the classification and mapping of the existing dialects,<sup>28</sup> and the relation of these to the dialects of Old and Middle English. They recognized a *Northern* dialect lying north of a line drawn from Morecambe Bay to the Humber, which, with the kindred Scottish dialects (already investigated and classed),<sup>29</sup> is the direct descendant of early northern English, and a *South-western* dialect occupying Somerset, Wilts, Dorset, Gloucester and western Hampshire, which, with the *Devonian* dialect beyond it, are the descendants of early southern English and the still older West-Saxon of Alfred. This dialect must in the 14th Century have been spoken everywhere south of Thames; but the influence of London caused its extinction in Surrey, Sussex and Kent, so that already in Puttenham it had become "far western." An *East Midland* dialect, extending from south Lincolnshire to London, occupies the cradle-land of the standard English speech, and still shows least variation from it. Between and around these typical dialects are ten others, representing the old Midland proper, or dialects between it and the others already mentioned. Thus "north of Trent" the *North-western* dialect of south Lancashire, Cheshire, Derby and Stafford, with that of Shropshire, represents the early West Midland English, of which several specimens remain; while the *North-eastern* of Nottingham and north Lincolnshire represents the dialect of the *Lay of Havelok*. With the *North Midland* dialect of south-west Yorkshire, these represent forms of speech which to the modern Londoner, as to Puttenham, are still decidedly northern, though actually intermediate between northern proper and midland, and preserving interesting traces of the midland pronouns and verbal inflections. There is an *Eastern* dialect in the East Anglian counties; a *Midland* in Leicester and Warwick shires; a *Western* in Hereford, Worcester and north Gloucestershire, intermediate between south-western and north-western, and representing the dialect of *Piers Plowman*. Finally, between the east midland and south-western, in the counties of Buckingham, Oxford, Berks, Hants, Surrey and Sussex, there is a dialect which must have once been south-western, but of which the most salient characters have been rubbed off by proximity to London and the East Midland speech. In east Sussex and Kent this *South-eastern* dialect attains to a more distinctive character. The *Kentish* form of early Southern English evidently maintained its existence more toughly than that of the counties immediately south of London. It was very distinct in the days of Sir Thomas More; and even, as we see from the dialect attributed to Edgar in *Lear*, was still strongly marked in the days of Shakespeare. In the south-eastern corner of Ireland, in the baronies of Forth and Bargo, in county Wexford, a very archaic form of English, of which specimens have been preserved,<sup>30</sup> was still spoken in the 18th century. In all probability it dated from the first English invasion. In many parts of Ulster forms of Lowland Scotch dating to the settlement under James I. are still spoken; but the English of Ireland generally seems to represent 16th and 17th century English, as in the pronunciation of *tea*, *wheat* (*tay*, *whait*), largely affected, of course, by the native Celtic. The subsequent work of the English Dialect Society, and the facts set forth in the *English Dialect Dictionary*, confirm in a general way the classification of Bonaparte and Ellis; but they bring out strongly the fact that only in a few cases can the boundary between dialects now be determined by precise lines. For every dialect there is a central region, larger or smaller, in which its characteristics are at a maximum; but towards the edges of the area these become mixed and blended with the features of the contiguous dialects, so that it is often impossible to define the point at which the one dialect ends and the other begins. The fact is that the various features of a dialect, whether its distinctive words, characteristic pronunciations or special grammatical features, though they may have the same centre, have not all the same circumference. Some of them extend to a certain distance round the centre; others to a much greater distance. The only approximately accurate way to map the area of any dialect, whether in England, France, Germany or elsewhere, is to take a well-chosen set of its characteristic features—words, senses, sounds or grammatical peculiarities, and draw a line round the area over which each of these extends; between the innermost and outermost of these there will often be a large border district. If the same process be followed with the contiguous dialects, it will be found that some of the lines of each intersect some of the lines of the other, and that the passing of one dialect into another is not effected by the formation of intermediate or blended forms of any one characteristic, but by the overlapping or intersecting of more or fewer of the features of each. Thus a definite border village or district may use 10 of the 20 features of dialect A and 10 of those of B, while a village on the one side has 12 of those of A with 8 of those of B, and one on the other side has 7 of those of A with 13 of those of B. Hence a dialect boundary line can at best indicate the line within which the dialect has, on the whole, more of the features of A than of B or C; and usually no single line can be drawn as a dialect boundary, but that without it there are some features of the same dialect, and within it some features of the contiguous dialects.

CHRONOLOGICAL NOMENCLATURE.			LITERARY DEVELOPMENT OF THE LEADING DIALECTS.				
Divisions.	Subdivisions.	Dates.	Northerp English.	Midland English.	Southern English.		
OLD ENGLISH. (Full Inflections.)	EARLY OLD ENGLISH.	500	Anglian.	Anglian.	Saxon.	Kentish.	
		600					
		700	Cædmon, 660.			( <i>Charter Glosses</i> ), 692-780. ( <i>Laws of Ine</i> , 700).	( <i>Charter Glosses</i> ), 679-770.
		800	Beda, 734. <i>Leiden Riddle</i> . Cynwulf, c. 750.		( <i>Charter Glosses</i> ), 736-800. <i>Beowulf</i> (?)		
TYPICAL OLD ENGLISH, OR ANGLO-SAXON.		900		( <i>Charter Glosses</i> ), 805— <i>Vespasian Ps.</i> , c. 825. <i>Charters</i> , 830-840.			
		1000	<i>Durham Glosses</i> , 950-975. <i>Lindisfarne Gospel Gloss</i> .		<i>Charter</i> , 847.	<i>Charters</i> , 805-840. <i>Lorica Prayer</i> . <i>Psalm</i> 50, c. 860.	
		1100		<i>Lorica Glosses</i> .	Alfred, 885. <i>Judith</i> , 900-910.		
LATE OLD ENGLISH AND OLD ENGLISH TRANSITION.		1150		<i>Rushworth Gloss, St. Matthew</i> , ? 975-1000.			
		1200		<i>Peterborough Chronicle</i> , 1123-31.			
MIDDLE ENGLISH. (Levelled Inflections.)	EARLY MIDDLE ENGLISH.	1200	Early Northern English and Early Scotch.	Early Midland.	Early Southern and S.W. English.	Middle Kentish.	
		1250		<i>Ormulum</i> , 1200.		<i>Cotton Homilies</i> , 1160. <i>Layamon</i> , 1203. <i>Ancren Ritelet</i> , 1220.	<i>Haltou Gospels</i> , 1170.
	1300	<i>Cursor Mundi</i> (?).		<i>Genesis &amp; Exodus</i> , c. 1250. <i>Harrowing of Hell</i> , 1280. <i>Robt. of Brunne</i> , 1303-30.		<i>Proc. of Henry III.</i> , 1258. <i>Robt. Gloucester</i> , 1300.	<i>Kentish Sermons</i> , 1250. <i>Shoreham</i> , 1320. <i>Ayenbite</i> , 1340.
	1400	<i>Hampole</i> , 1350. <i>Barbour</i> , 1375.		<i>Pearl, Sir Gawayne</i> . Wycliffe. Chaucer, <i>Gower</i> .		<i>Trevisa</i> , 1387.	
LATE MIDDLE ENGLISH AND MIDDLE ENGLISH TRANSITION.		1485	<i>Mandeville</i> (Northern ver- Wyntoun, 1420. [sion]). <i>Townley Mysteries</i> .		<i>Lydgate</i> .		
		1500	<i>Henryson</i> , 1470. <i>Dunbar</i> , 1500— <i>Lyndesay</i> . <i>Archbp. Hamilton</i> , 1552. <i>James VI.</i> , 1590. <i>Montgomery</i> , c. 1600.		<i>Caxton</i> , 1477-90.		
MODERN ENGLISH. (Lost Inflections.)	EARLY MODERN ENGLISH ( <i>Tudor English</i> ).	1611	Modern Scotch and North Eng. Dial.	Tudor English.	South-Western Dialect.	Kentish Dialect.	
		1689		<i>Sir W. Mure</i> , 1617-57. <i>Yorkshire Dialogue</i> , 1673.		<i>Cornishman in A. Boorde</i> , 1547. <i>Gammer Gurton</i> , 1575. ( <i>Edgar in Lear</i> , 1605.) ( <i>in Ben Jonson</i> .) <i>Kentish Wooing Song</i> , 1611.	
	1800	<i>Sir W. Mure</i> , 1617-57. <i>Yorkshire Dialogue</i> , 1673.		<i>Milton</i> , 1626-71. <i>Dryden</i> , 1663-1700.		<i>Somersetsh. Man's Com- playnt</i> , c. 1645.	
	1821	<i>Allan Ramsay</i> , 1717. <i>Burns</i> , 1790. <i>Scott</i> , 1815.		<i>Addison</i> , 1717. <i>Johnson</i> , 1750.		<i>Exmoor Scolding</i> , 1740.	<i>Nairne, Kentish Tales</i> , 1700.
CURRENT ENGLISH.		1821		<i>Coleridge</i> , 1805. <i>Macaulay</i> , 1825. <i>Tennyson</i> , 1830.		<i>Barnes</i> , 1844.	<i>Dick and Sal</i> , 1821.
		1900	<i>Ian Maclaren, Barrie, Crockett</i> , etc.				<i>Elworthy</i> , 1875-88.

The vertical lines represent the four leading forms of English—*Northern*, *Midland*, *Southern*, and *Kentish*—and the names occurring down the course of each are those of writers and works in that form of English at the given date. The thickness of the line shows the comparative literary position of this form of speech at the time: *thick* indicating a *literary language*; *medium*, a *literary dialect*; *thin*, a *popular dialect* or *patois*; a *dotted* line shows that this period is *unrepresented* by specimens. The horizontal lines divide the periods; these (after the first two) refer mainly to the Midland English; in inflectional decay the Northern English was at least a century in advance of the Midland, and the Southern nearly as much behind it.

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Beyond the limits of the British Isles, English is the language of extensive regions, now or formerly colonies. In all these countries the presence of numerous new objects and new conditions of life has led to the supplementing of the vocabulary by the adoption of words from native languages, and special adaptation and extension of the sense of English words. The use of a common literature, however, prevents the overgrowth of these local peculiarities, and also makes them more or less familiar to Englishmen at home. It is only in the older states of the American Union that anything like a local dialect has been produced; and even there many of the so-called Americanisms are quite as much archaic English forms which have been lost or have become dialectal in England as developments of the American soil.

The steps by which English, from being the language of a few thousand invaders along the eastern and southern seaboard of Britain, has been diffused by conquest and colonization over its present area form a subject too large for the limits of this article. It need only be remarked that within the confines of Britain itself the process is not yet complete. Representatives of earlier languages survive in Wales and the Scottish Highlands, though in neither case can the substitution of English be very remote. In Ireland, where English was introduced by conquest much later, Irish is still spoken in patches all over the country; though English is understood, and probably spoken after a fashion, almost everywhere. At opposite extremities of Britain, the Cornish of Cornwall and the Norse dialects of Orkney and Shetland died out very gradually in the course of the 18th century. The Manx, or Celtic of Man, is even now in the last stage of dissolution; and in the Channel Isles the Norman *patois* of Jersey and Guernsey have largely yielded to English.

The table on p. 599 (a revision of that brought before the Philological Society in Jan. 1876) graphically presents the chronological and dialectal development of English. Various names have been proposed for the different stages; it seems only necessary to add to those in the table the descriptive names of Dr Abbott, who has proposed (*How to Parse*, p. 298) to call the Old English, or Anglo-Saxon, the "Synthetical or Inflexional Period"; the Old English Transition (Late Anglo-Saxon of Dr Skeat), the "Period of Confusion"; the Early Middle English, "Analytical Period" (1250-1350); the normal Middle English, "National Period" (1350-1500); the Tudor English, "Period of Licence"; and the Modern English, "Period of Settlement."

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Richard Garnett (1835-1848), edited by his son (London, 1859); *The English Language*, by R.G. Latham (5th ed., London, 1862); *Origin and History of the English Language*, by G.P. Marsh (revised 1885); *Lectures on the English Language*, by the same (New York and London, 1863); *Historische Grammatik der englischen Sprache*, by C.F. Koch (Weimar, 1863, &c.); *Englische Grammatik*, by Eduard Mätzner (Berlin, 1860-1865), (an English translation by C.J. Grece, LL.B., London, 1874); *The Philology of the English Tongue*, by John Earle, M.A. (Oxford, 1866, 5th ed. 1892); *Comparative Grammar of the Anglo-Saxon Language*, by F.A. March (New York, 1870); *Historical Outlines of English Accidence*, by the Rev. R. Morris, LL.D. (London, 1873), (new ed. by Kellner); *Elementary Lessons in Historical English Grammar*, by the same (London, 1874); *The Sources of Standard English*, by T.L. Kington Oliphant, M.A. (London, 1873); *Modern English*, by F. Hall (London, 1873); *A Shakespearian Grammar*, by E.A. Abbott, D.D. (London, 1872); *How to Parse*, by the same (London, 1875); *Early English Pronunciation*, &c., by A.J. Ellis (London, 1869); *The History of English Sounds*, by Henry Sweet (London, 1874, 2nd ed. 1888); as well as many separate papers by various authors in the *Transactions of the Philological Society*, and the publications of the Early English Text Society.

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(J. A. H. M.; H. M. R. M.)

- 1 A careful examination of several letters of Bosworth's Anglo-Saxon dictionary gives in 2000 words (including derivatives and compounds, but excluding orthographic variants) 535 which still exist as modern English words.
- 2 The practical convenience of having one name for what was the same thing in various stages of development is not affected by the probability that (E.A. Freeman notwithstanding) *Engle* and *Englisc* were, at an early period, *not* applied to the whole of the inhabitants of Teutonic Britain, but only to a part of them. The dialects of *Engle* and *Seaxan* were alike old forms of what was afterwards English speech, and so, viewed in relation to it, *Old English*, whatever their contemporary names might be.
- 3 The works of Gildas in the original Latin were edited by Mr Stevenson for the English Historical Society. There is an English translation in *Six Old English Chronicles* in Bohn's Antiquarian library.
- 4 As to the continued existence of Latin in Britain, see further in Rhys's *Lectures on Welsh Philology*, pp. 226-227; also Dogatschar, *Lautlehre d. gr., lat. u. roman. Lehnworte im Altengl.* (Strassburg, 1888).
- 5 Æthelstan in 934 calls himself in a charter "Ongol-Saxna cyning and Brytaenwalda eallaes thyses iglandes"; Eadred in 955 is "Angul-seaxna cyning and cásere totius Britanniae," and the name is of frequent occurrence in documents written in Latin. These facts ought to be remembered in the interest of the scholars of the 17th century, who have been blamed for the use of the term Anglo-Saxon, as if they had invented it. By "Anglo-Saxon" language they meant the language of the people who *sometimes at least* called themselves "Anglo-Saxons." Even now the name is practically useful, when we are dealing with the subject *per se*, as is *Old English*, on the other hand, when we are treating it historically or in connexion with English as a whole.
- 6 *Transactions of the Philological Society (1873-1874)*, p. 620; new and much enlarged edition, 1888.
- 7 See on this Rhys, *Lectures on Welsh Philology*, v.
- 8 During the Old English period both *c* and *ċ* appear to have acquired a palatal value in conjunction with front or palatal vowel-sounds, except in the north where *c*, and in some cases *ċ*, tended to remain guttural in such positions. This value was never distinguished in Old English writing, but may be deduced from certain phonetic changes depending upon it, and from the use of *c*, *cc*, as an alternative for *tj* (as in *ortċeard*, *orceard* = orchard, *fetian*, *feccean* = fetch), as well as from the normal occurrence of *ch* and *y* in these positions in later stages of the language, e.g. *cild* = child, *taecean* = teach, *ċiellan* = yell, *daeċ* = day, &c.
- 9 For a discriminating view of the effects of the Norman Conquest on the English Language, see Freeman, *Norman Conquest*, ch. xxv.
- 10 There is no reason to suppose that any attempt was made to proscribe or suppress the native tongue, which was indeed used in some official documents addressed to Englishmen by the Conqueror himself. Its social degradation seemed even on the point of coming to an end, when it was confirmed and prolonged for two centuries more by the accession of the Angevin dynasty, under whom everything French received a fresh impetus.
- 11 MS. Cotton Vesp. A. 22.
- 12 Gospels in Anglo-Saxon, &c., ed. for Cambridge Press, by W.W. Skeat (1871-1887), second text.
- 13 *Old English Homilies of Twelfth Century*, first and second series, ed. R. Morris (E.E.T.S.), (1868-1873).
- 14 The article *þe* becomes *te* after a preceding *t* or *d* by assimilation.
- 15 Earle, *Two of the Saxon Chronicles parallel* (1865), p. 265.
- 16 Skeat, *Anglo-Saxon and Northumbrian Gospels* (1874).
- 17 Edited for the Surtees Society, by Rev. J. Stevenson.
- 18 Edited for the Early English Text Society, by Rev. Dr Morris.
- 19 *The Vision of William concerning Piers the Ploughman* exists in three different recensions, all of which have been edited for the Early English Text Society by Rev. W.W. Skeat.
- 20 Edited by Rev. Dr Morris for Early English Text Society, in 1866.
- 21 Here, and in *tatt*, *tu*, *taer*, for *patt*, *pu*, *paet*, after *t*, *d*, there is the same phonetic assimilation as in the last section of the Anglo-Saxon Chronicle above.
- 22 Edited for the Early English Text Society by Dr Morris (1865).
- 23 Trevisa, *Translation of Higden's Polychronicon*.
- 24 Skeat, *Specimens of English Literature*, pp. 49, 54.
- 25 *A Shakespearian Grammar*, by Dr E.A. Abbott. To this book we are largely indebted for its admirable summary of the characters of Tudor English.
- 26 *Evangelist*, *astronomy*, *dialogue*, are words that have so lived, of which their form is the result. *Photograph*, *geology*, &c., take this form as if they had the same history.
- 27 See extended lists of the foreign words in English in Dr Morris's *Historical Outlines of English Accidence*, p. 33.
- 28 See description and map in *Trans. of Philol. Soc.*, 1875-1876, p. 570.
- 29 *The Dialect of the Southern Counties of Scotland, its Pronunciation, Grammar and Historical Relations, with an Appendix on the present limits of the Gaelic and Lowland Scotch, and the Dialectal Divisions of the Lowland Tongue; and a Linguistical Map of Scotland*, by James A.H. Murray (London, 1873).
- 30 *A Glossary (with some pieces of Verse) of the Old Dialect of the English Colony of Forth and Bargo*, collected by Jacob Poole, edited by

**ENGLISH LAW** (*History*). In English jurisprudence “legal memory” is said to extend as far as, but no further than the coronation of Richard I. (Sept. 3, 1189). This is a technical doctrine concerning prescriptive rights, but is capable of expressing an important truth. For the last seven centuries, little more or less, the English law, which is now overshadowing a large share of the earth, has had not only an extremely continuous, but a matchlessly well-attested history, and, moreover, has been the subject matter of rational exposition. Already in 1194 the daily doings of a tribunal which was controlling and moulding the whole system were being punctually recorded in letters yet legible, and from that time onwards it is rather the enormous bulk than any dearth of available materials that prevents us from tracing the transformation of every old doctrine and the emergence and expansion of every new idea. If we are content to look no further than the text-books—the books written by lawyers for lawyers—we may read our way backwards to Blackstone (d. 1780), Hale (d. 1676), Coke (d. 1634), Fitzherbert (d. 1538), Littleton (d. 1481), Bracton (d. 1268), Glanvill (d. 1190), until we are in the reign of Henry of Anjou, and yet shall perceive that we are always reading of one and the same body of law, though the little body has become great, and the ideas that were few and indefinite have become many and explicit.

Beyond these seven lucid centuries lies a darker period. Nearly six centuries will still divide us from the dooms of Æthelberht (c. 600), and nearly seven from the *Lex Salica* (c. 500). We may regard the Norman conquest of England as marking the confluence of two streams of law. The one we may call French or Frankish. If we follow it upwards we pass through the capitularies of Carolingian emperors and Merovingian kings until we see Chlodwig and his triumphant Franks invading Gaul, submitting their Sicambrian necks to the yoke of the imperial religion, and putting their traditional usages into written Latin. The other rivulet we may call Anglo-Saxon. Pursuing it through the code of Canute (d. 1035) and the ordinances of Alfred (c. 900) and his successors, we see Ine publishing laws in the newly converted Wessex (c. 690), and, almost a century earlier, Æthelberht doing the same in the newly converted Kent (c. 600). This he did, says Beda, in accordance with Roman precedents. Perhaps from the Roman missionaries he had heard tidings of what the Roman emperor had lately been doing far off in New Rome. We may at any rate notice with interest that in order of time Justinian’s law-books fall between the *Lex Salica* and the earliest Kentish dooms; also that the great pope who sent Augustine to England is one of the very few men who between Justinian’s day and the 11th century lived in the Occident and yet can be proved to have known the Digest. In the Occident the time for the Germanic “folk-laws” (*Leges Barbarorum*) had come, and a Canon law, ambitious of independence, was being constructed, when in the Orient the lord of church and state was “enucleating” all that was to live of the classical jurisprudence of pagan Rome. It was but a brief interval between Gothic and Lombardic domination that enabled him to give law to Italy: Gaul and Britain were beyond his reach.

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The Anglo-Saxon laws that have come down to us (and we have no reason to fear the loss of much beyond some dooms of the Mercian Offa) are best studied as members of a large Teutonic family. Those that proceed from the Kent and Wessex of the 7th century are closely related to the continental folk-laws. Their next of kin seem to be the *Lex Saxonum* and the laws of the Lombards. Then, though the 8th and 9th centuries are unproductive, we have from Alfred (c. 900) and his successors a series of edicts which strongly resemble the Frankish capitularies—so strongly that we should see a clear case of imitation, were it not that in Frankland the age of legislation had come to its disastrous end long before Alfred was king. This, it may be noted, gives to English legal history a singular continuity from Alfred’s day to our own. The king of the English was expected to publish laws at a time when hardly any one else was attempting any such feat, and the English dooms of Canute the Dane are probably the most comprehensive statutes that were issued in the Europe of the 11th century. No genuine laws of the sainted Edward have descended to us, and during his reign England seems but too likely to follow the bad example of Frankland, and become a loose congeries of lordships. From this fate it was saved by the Norman duke, who, like Canute before him, subdued a land in which kings were still expected to publish laws.

In the study of early Germanic law—a study which now for some considerable time has been scientifically prosecuted in Germany—the Anglo-Saxon dooms have received their due share of attention. A high degree of racial purity may be claimed on their behalf. Celtic elements have been sought for in them, but have never been detected. At certain points, notably in the regulation of the blood-feud and the construction of a tariff of atonements, the law of one rude folk will always be somewhat like the law of another; but the existing remains of old Welsh and old Irish law stand far remoter from the dooms of Æthelberht and Ine than stand the edicts of Rothari and Liutprand, kings of the Lombards. Indeed, it is very dubious whether distinctively Celtic customs play any considerable part in the evolution of that system of rules of Anglian, Scandinavian and Frankish origin which becomes the law of Scotland. Within England itself, though for a while there was fighting enough between the various Germanic folks, the tribal differences were not so deep as to prevent the formation of a common language and a common law. Even the strong Scandinavian strain seems to have rapidly blended with the Anglian. It amplified the language and the law, but did not permanently divide the country. If, for example, we can to-day distinguish between *law* and *right*, we are debtors to the Danes; but very soon *law* is not distinctive of eastern or *right* of western England. In the first half of the 12th century a would-be expounder of the law of England had still to say that the country was divided between the Wessex law, the Mercian law, and the Danes’ law, but he had also to point out that the law of the king’s own court stood apart from and above all partial systems. The local customs were those of shires and hundreds, and shaded off into each other. We may speak of more Danish and less Danish counties; it was a matter of degree; for rivers were narrow and hills were low. England was meant by nature to be the land of one law.

Then as to Roman law. In England and elsewhere Germanic law developed in an atmosphere that was charged with traditions of the old world, and many of these traditions had become implicit in the Christian religion. It might be argued that all that we call progress is due to the influence exercised by Roman civilization; that, were it not for this, Germanic law would never have been set in writing; and that theoretically unchangeable custom would never have been supplemented or superseded by express legislation. All this and much more of the same sort might be said; but the survival in Britain, or the reintroduction into England, of anything that we should dare to call Roman jurisprudence would be a different matter. Eyes, carefully trained, have minutely scrutinized the Anglo-Saxon legal texts without finding the least trace of a Roman rule outside the ecclesiastical sphere. Even within that sphere modern research is showing that the church-property-law of the middle ages, the law of the ecclesiastical “benefice,” is permeated by Germanic ideas. This is true of Gaul and Italy, and yet truer of an England in which Christianity was for a while extinguished. Moreover, the laws that were written in England were, from the first, written in the English tongue; and this gives them a unique value in the eyes of students of Germanic folk-law, for even the very ancient and barbarous *Lex Salica* is a Latin document, though many old Frankish words are enshrined in it. Also we notice—and this is of grave importance—that in England there are no vestiges of any “Romani” who are being suffered to live under their own law by their Teutonic rulers. On the Continent we may see Gundobad, the Burgundian, publishing one law-book for the Burgundians and another for the Romani who own his sway. A book of laws, excerpted chiefly from the Theodosian code, was issued by Alaric the Visigoth for his Roman subjects before the days of Justinian, and this book (the so-called *Breviarium Alarici* or *Lex Romana Visigothorum*) became for a long while the chief representative of Roman law in Gaul. The Frankish king in his expansive realm ruled over many men whose law was to be found not in the *Lex Salica* or *Lex Ribuaria*, but in what was called the *Lex Romana*. “A system of personal law” prevailed: the *homo Romanus* handed on his Roman law to his children, while Frankish or Lombardic, Swabian or Saxon law would run in the blood of the *homo barbarus*. Of all this we hear nothing in England. Then on the mainland of Europe Roman and barbarian law could not remain in juxtaposition without affecting each other. On the one hand we see distinctively Roman rules making their way into the law of



the victorious tribes, and on the other hand we see a decay and debasement of jurisprudence which ends in the formation of what modern historians have called a Roman "vulgar-law" (*Vulgarrecht*). For a short age which centres round the year 800 it seemed possible that Frankish kings, who were becoming Roman emperors, would be able to rule by their capitularies nearly the whole of the Christian Occident. The dream vanished before fratricidal wars, heathen invaders, centrifugal feudalism, and a centripetal church which found its law in the newly concocted forgeries of the Pseudo-Isidore (c. 850). The "personal laws" began to transmute themselves into local customs, and the Roman vulgar-law began to look like the local custom of those districts where the Romani were the preponderating element in the population. Meanwhile, the Norse pirates subdued a large tract of what was to be northern France—a land where Romani were few. Their restless and boundless vigour these Normans retained; but they showed a wonderful power of appropriating whatever of alien civilization came in their way. In their language, religion and law, they had become French many years before they subdued England. It is a plausible opinion that among them there lived some sound traditions of the Frankish monarchy's best days, and that Norman dukes, rather than German emperors or kings, of the French, are the truest spiritual heirs of Charles the Great.

In our own day, German historians are wont to speak of English law as a "daughter" of French or Frankish law. This tendency derived its main impulse from H. Brunner's proof that the germ of trial by jury, which cannot be found in the Anglo-Saxon laws, can be found in the prerogative procedure of the Frankish kings. We must here remember that during a long age English lawyers wrote in French and even thought in French, and that to this day most of the technical terms of the law, more especially of the private law, are of French origin. Also it must be allowed that when English law has taken shape in the 13th century it is very like one of the *coutumes* of northern France. Even when linguistic difficulties have been surmounted, the Saxon Mirror of Eike von Repgow will seem far less familiar to an Englishman than the so-called Establishments of St Louis. This was the outcome of a slow process which fills more than a century (1066-1189), and was in a great measure due to the reforming energy of Henry II., the French prince who, in addition to England, ruled a good half of France. William the Conqueror seems to have intended to govern Englishmen by English law. After the tyranny of Rufus, Henry I. promised a restoration of King Edward's law: that is, the law of the Confessor's time (*Lagam Eadwardi regis vobis reddo*). Various

#### **The Norman age.**

attempts were then made, mostly, so it would seem, by men of French birth, to state in a modern and practicable form the *laga Eadwardi* which was thus restored. The result of their labours is an intricate group of legal tracts which has been explored of late years by Dr Liebermann. The best of these has long been known as the *Leges Henrici Primi*, and aspires to be a comprehensive law-book. Its author, though he had some foreign sources at his command, such as the *Lex Ribuaria* and an epitome of the Breviary of Alaric, took the main part of his matter from the code of Canute and the older English dooms. Neither the Conqueror nor either of his sons had issued many ordinances: the invading Normans had little, if any, written law to bring with them, and had invaded a country where kings had been lawgivers. Moreover, there was much in the English system that the Conqueror was keenly interested in retaining—especially an elaborate method of taxing the land and its holders. The greatest product of Norman government, the grandest feat of government that the world had seen for a long time past, the compilation of *Domesday Book*, was a conservative effort, an attempt to fix upon every landholder, French or English, the amount of geld that was due from his predecessor in title. Himself the rebellious vassal of the French king, the duke of the Normans, who had become king of the English, knew much of disruptive feudalism, and had no mind to see England that other France which it had threatened to become in the days of his pious but incompetent cousin. The sheriffs, though called *vice-comites*, were to be the king's officers; the shire-moots might be called county courts, but were not to be the courts of counts. Much that was sound and royal in English public law was to be preserved if William could preserve it.

The gulf that divides the so-called *Leges Henrici* (c. 1115) from the text-book ascribed to Ranulf Glanvill (c. 1188) seems at first sight very wide. The one represents a not easily imaginable chaos and clash of old rules and new; it represents also a stage in the development of feudalism which in other countries is represented chiefly by a significant silence. The other is an orderly, rational book, which through all the subsequent centuries will be readily understood by English lawyers. Making no attempt to tell us what goes on in the local courts, its author, who may be Henry II.'s chief justiciar, Ranulf Glanvill, or may be Glanvill's nephew, Hubert Walter, fixes our attention on a novel element which is beginning to subdue all else to its powerful operation. He speaks to us of the justice that is done by the king's own court. Henry II. had opened the doors of his French-speaking court to the mass of his subjects. Judges chosen for their ability were to sit there, term after term; judges were to travel in circuits through the land, and in many cases the procedure by way of "an inquest of the country," which the Norman kings had used for the ascertainment of their fiscal rights, was to be at the disposal of ordinary litigants. All this had been done in a piecemeal, experimental fashion by ordinances that were known as "assizes." There had not been, and was not to be, any enunciation of a general principle inviting all who were wronged to bring in their own words their complaints to the king's audience. The general prevalence of feudal justice, and of the world-old methods of supernatural probation (ordeals, battle, oaths sworn with oath-helpers), was to be theoretically respected; but in exceptional cases, which would soon begin to devour the rule, a royal remedy was to be open to any one who could frame his case within the compass of some carefully-worded and prescript formula. With allusion to a remote stage in the history of Roman law, a stage of which Henry's advisers can have known little or nothing, we may say that a "formular system" is established which will preside over English law until modern times. Certain actions, each with a name of its own, are open to litigants. Each has its own formula set forth in its original (or, as we might say, originating) writ; each has its own procedure and its appropriate mode of trial. The litigant chooses his writ, his action, and must stand or fall by his choice. Thus a book about royal justice tends to become, and Glanvill's book already is, a commentary on original writs.

The precipitation of English law in so coherent a form as that which it has assumed in Glanvill's book is not to be explained without reference to the revival of Roman jurisprudence in Italy. Out of a school of Lombard lawyers at Pavia had come Lanfranc the Conqueror's adviser, and the Lombardists had already been studying Justinian's Institutes. Then at length the Digest came by its rights. About the year 1100 Irenius was teaching at Bologna, and from all parts of the West men were eagerly flocking to hear the new gospel of civilization. About the year 1149 Vacarius was teaching Roman law in England. The rest of a long life he spent here, and faculties of Roman and Canon law took shape in the nascent university of Oxford. Whatever might be the fate of Roman law in England, there could be no doubt that the Canon law, which was crystallizing in the *Decretum Gratiani* (c. 1139) and in the decretals of Alexander III., would be the law of the English ecclesiastical tribunals. The great quarrel between Henry II. and Thomas of Canterbury brought this system into collision with the temporal law of England, and the king's ministers must have seen that they had much to learn from the methodic enemy. Some of them were able men who became the justices of Henry's court, and bishops to boot. The luminous *Dialogue of the Exchequer* (c. 1179), which expounds the English fiscal system, came from the treasurer, Richard Fitz Nigel, who became bishop of London; and the treatise on the laws of England came perhaps from Glanvill, perhaps from Hubert Walter, who was to be both primate and chief justiciar. There was healthy emulation of the work that was being done by Italian jurists, but no meek acceptance of foreign results.

A great constructive era had opened, and its outcome was a large and noble book. The author was Henry of Bratton (his name has been corrupted into Bracton), who died in 1268 after having been for many years one of Henry III.'s justices. The model for its form was the treatise of Azo of Bologna ("master of all the masters of the laws," an Englishman called him), and thence were taken many of the generalities of jurisprudence: maxims that might be regarded as of universal and natural validity. But the true core of the work was the practice of an English court which had yearly been extending its operations in many directions. For half a century past diligent record had been kept on parchment of all that this court had done, and from its rolls Bracton cited numerous decisions. He cited them as precedents, paying special heed to the judgments of two judges who were already dead, Martin Pateshull and William Raleigh. For this purpose he compiled a large Note Book, which was discovered by Prof. Vinogradoff in the British Museum in 1884. Thus at a very early time English "common law" shows a tendency to become what it afterwards definitely became, namely, "case law." The term "common law" was being taken over from the canonists by English lawyers, who used it to distinguish the general

law of the land from local customs, royal prerogatives, and in short from all that was exceptional or special. Since statutes and ordinances were still rarities, all expressly enacted laws were also excluded from the English lawyers' notion of "the common law." The Great Charter (1215) had taken the form of a grant of "liberties and privileges," comparable to the grants that the king made to individual men and favoured towns. None the less, it was in that age no small body of enacted law, and, owing to its importance and solemnity, it was in after ages regarded as the first article of a statute book. There it was followed by the "provisions" issued at Merton in 1236 and by those issued at Marlborough after the end of the Barons' War. But during Henry III.'s long reign the swift development of English law was due chiefly to new "original writs" and new "forms of action" devised by the chancery and sanctioned by the court. Bracton knew many writs that were unknown to Glanvill, and men were already perceiving that limits must be set to the inventive power of the chancery unless the king was to be an uncontrollable law-maker. Thus the common law was losing the power of rapid growth when Bracton summed the attained results in a book, the success of which is attested by a crowd of manuscript copies. Bracton had introduced just enough of Roman law and Bolognese method to save the law of England from the fate that awaited German law in Germany. His book was printed in 1569, and Coke owed much to Bracton.

The comparison that is suggested when Edward I. is called the English Justinian cannot be pressed very far. Nevertheless, as is well known, it is in his reign (1272-1307) that English institutions finally take the forms that they are to keep through coming centuries. We already see the parliament of the three estates, the convocations of the clergy, the king's council, the chancery or secretarial department, the exchequer or financial department, the king's bench, the common bench, the commissioners of assize and gaol delivery, the small group of professionally learned judges, and a small group of professionally learned lawyers, whose skill is at the service of those who will employ them. Moreover, the statutes that were passed in the first eighteen years of the reign, though their bulk seems slight to us nowadays, bore so fundamental a character that in subsequent ages they appeared as the substructure of huge masses of superincumbent law. Coke commented upon them sentence by sentence, and even now the merest smatterer in English law must profess some knowledge of *Quia emptores* and *De donis conditionalibus*. If some American states have, while others have not, accepted these statutes, that is a difference which is not unimportant to citizens of the United States in the 20th century. Then from the early years of Edward's reign come the first "law reports" that have descended to us: the oldest of them have not yet been printed; the oldest that has been printed belongs to 1292. These are the precursors of the long series of Year Books (Edw. II.-Hen. VIII.) which runs through the residue of the middle ages. Lawyers, we perceive, are already making and preserving notes of the discussions that take place in court; French notes that will be more useful to them than the formal Latin records inscribed upon the plea rolls. From these reports we learn that there are already, as we should say, a few "leading counsel," some of whom will be retained in almost every important cause. Papal decretals had been endeavouring to withdraw the clergy from secular employment. The clerical element had been strong among the judges of Henry III.'s reign: Bracton was an archdeacon, Pateshull a dean, Raleigh died a bishop. Their places begin to be filled by men who are not in orders, but who have pleaded the king's causes for him—his serjeants or servants at law—and beside them there are young men who are "apprentices at law," and are learning to plead. Also we begin to see men who, as "attorneys at law," are making it their business to appear on behalf of litigants. The history of the legal profession and its monopoly of legal aid is intricate, and at some points still obscure; but the influence of the canonical system is evident: the English attorney corresponds to the canonical proctor, and the English barrister to the canonical advocate. The main outlines were being drawn in Edward I.'s day; the legal profession became organic, and professional opinion became one of the main forces that moulded the law.

The study of English law fell apart from all other studies, and the impulse that had flowed from Italian jurisprudence was ebbing. We have two comprehensive text-books from Edward's reign: the one known to us as *Fleta*, the other as *Britton*; both of them, however, quarry their materials from Bracton's treatise. Also we have two little books on procedure which are attributed to Chief-Justice Hengham, and a few other small tracts of an intensely practical kind. Under the cover of fables about King Alfred, the author of the *Mirror of Justices* made a bitter attack upon King Edward's judges, some of whom had fallen into deep disgrace. English legal history has hardly yet been purged of the leaven of falsehood that was introduced by this fantastic and unscrupulous pamphleteer. His enigmatical book ends that literate age which begins with Glanvill's treatise and the treasurer's dialogue. Between Edward I.'s day and Edward IV.'s hardly anything that deserves the name of book was written by an English lawyer.

During that time the body of statute law was growing, but not very rapidly. Acts of parliament intervened at a sufficient number of important points to generate and maintain a persuasion that no limit, or no ascertainable limit, can be set to the legislative power of king and parliament. Very few are the signs that the judges ever permitted the validity of a statute to be drawn into debate. Thus the way was being prepared for the definite assertion of parliamentary "omnicompetence" which we obtain from the Elizabethan statesman Sir Thomas Smith, and for those theories of sovereignty which we couple with the names of Hobbes and Austin. Nevertheless, English law was being developed rather by debates in court than by open legislation. The most distinctively English of English institutions in the later middle ages are the Year-Books and the Inns of Court. Year by year, term by term, lawyers were reporting cases in order that they and their fellows might know how cases had been decided. The allegation of specific precedents was indeed much rarer than it afterwards became, and no calculus of authority so definite as that which now obtains had been established in Coke's day, far less in Littleton's. Still it was by a perusal of reported cases that a man would learn the law of England. A skeleton for the law was provided, not by the Roman rubrics (such as public and private, real and personal, possessory and proprietary, contract and delict), but by the cycle of original writs that were inscribed in the chancery's *Registrum Brevium*. A new form of action could not be introduced without the authority of Parliament, and the growth of the law took the shape of an explication of the true intent of ancient formulas. Times of inventive liberality alternated with times of cautious and captious conservatism. Coke could look back to Edward III.'s day as to a golden age of good pleading. The otherwise miserable time which saw the Wars of the Roses produced some famous lawyers, and some bold doctrines which broke new ground. It produced also Sir Thomas Littleton's (d. 1481) treatise on Tenures, which (though it be not, as Coke thought it, the most perfect work that ever was written in any human science) is an excellent statement of law in exquisitely simple language.

Meanwhile English law was being scholastically taught. This, if we look at the fate of native and national law in Germany, or France, or Scotland, appears as a fact of primary importance. From beginnings, so small and formless that they still elude research, the Inns of Court had grown. The lawyers, like other men, had grouped themselves in guilds, or gild-like "fellowships." The fellowship acquired property; it was not technically incorporate, but made use of the thoroughly English machinery of a trust. Behind a hedge of trustees it lived an autonomous life, unhampered by charters or statutes. There was a hall in which its members dined in common; there was the nucleus of a library; there were also dormitories or chambers in which during term-time lawyers lived celibately, leaving their wives in the country. Something of the college thus enters the constitution of these fellowships; and then something academical. The craft gild regulated apprenticeship; it would protect the public against incompetent artificers, and its own members against unfair competition. So the fellowship of lawyers. In course of time a lengthy and laborious course of education of the medieval sort had been devised. He who had pursued it to its end received a call to the bar of his inn. This call was in effect a degree. Like the doctor or master of a university, the full-blown barrister was competent to teach others, and was expected to read lectures to students. But further, in a manner that is still very dark, these societies had succeeded in making their degrees the only steps that led to practice in the king's courts. At the end of the middle ages (c. 1470) Sir John Fortescue rehearsed the praises of the laws of England in a book which is one of the earliest efforts of comparative politics. Contrasting England with France, he rightly connects limited monarchy, public and oral debate in the law courts, trial by jury, and the teaching of national law in schools that are thronged by wealthy and well-born youths. But nearly a century earlier, the assertion that English law affords as subtle and civilizing a discipline as any that is to be had from Roman law was made by a man no less famous than John Wycliffe. The heresiarch naturally loathed the Canon law; but he also spoke with reprobation of the "paynims' law," the

"heathen men's law," the study of which in the two universities was being fostered by some of the bishops. That study, after inspiring Bracton, had come to little in England, though the canonist was compelled to learn something of Justinian, and there was a small demand for learned civilians in the court of admiralty, and in what we might call the king's diplomatic service. No medieval Englishman did anything considerable for Roman law. Even the canonists were content to read the books of French and Italian masters, though John Acton (c. 1340) and William Lyndwood (1430) wrote meritorious glosses. The Angevin kings, by appropriating to the temporal forum the whole province of ecclesiastical patronage, had robbed the decretists of an inexhaustible source of learning and of lucre. The work that was done by the legal faculties at Oxford and Cambridge is slight when compared with the inestimable services rendered to the cause of national continuity by the schools of English law which grew within the Inns of Court.

A danger threatened: the danger that a prematurely osseous system of common law would be overwhelmed by summary justice and royal equity. Even when courts for all ordinary causes had been established, a reserve of **Chancery.** residuary justice remained with the king. Whatever lawyers and even parliaments might say, it was seen to be desirable that the king in council should with little regard for form punish offenders who could break through the meshes of a tardy procedure and should redress wrongs which corrupt and timid juries would leave unrighted. Papal edicts against heretics had made familiar to all men the notion that a judge should at times proceed *summariè et de plano et sine strepitu et figura justitiæ*. And so extraordinary justice of a penal kind was done by the king's council upon misdemeanants, and extraordinary justice of a civil kind was ministered by the king's chancellor (who was the specially learned member of the council) to those who "for the love of God and in the way of charity," craved his powerful assistance. It is now well established that the chancellors started upon this course, not with any desire to introduce rules of "equity" which should supplement, or perhaps supplant, the rules of law, but for the purpose of driving the law through those accidental impediments which sometimes unfortunately beset its due course. The wrongs that the chancellor redressed were often wrongs of the simplest and most brutal kind: assaults, batteries and forcible dispossessions. However, he was warned off this field of activity by parliament; the danger to law, to lawyers, to trial by jury, was evident. But just when this was happening, a new field was being opened for him by the growing practice of conveying land to trustees. The English trust of land had ancient Germanic roots, and of late we have been learning how in far-off centuries our Lombard cousins were in effect giving themselves a power of testation by putting their lands in trust. In England, when the forms of action were crystallizing, this practice had not been common enough to obtain the protection of a writ; but many causes conspired to make it common in the 14th century; and so, with the general approval of lawyers and laity, the chancellors began to enforce by summary process against the trustee the duty that lay upon his conscience. In the next century it was clear that England had come by a new civil tribunal. Negatively, its competence was defined by the rule that when the common law offered a remedy, the chancellor was not to intervene. Positively, his power was conceived as that of doing what "good conscience" required, more especially in cases of "fraud, accident or breach of confidence." His procedure was the summary, the heresy-suppressing (not the ordinary and solemn) procedure of an ecclesiastical court; but there are few signs that he borrowed any substantive rules from legist or decretist, and many proofs that within the new field of trust he pursued the ideas of the common law. It was long, however, before lawyers made a habit of reporting his decisions. He was not supposed to be tightly bound by precedent. Adaptability was of the essence of the justice that he did.

A time of strain and trial came with the Tudor kings. It was questionable whether the strong "governance" for which the weary nation yearned could work within the limits of a parliamentary system, or would be compatible with the preservation of the common law. We see new courts appropriating large fields of justice and proceeding *summariè et de plano*; the star chamber, the chancery, the courts of requests, of wards, of augmentations, the councils of the North and Wales; a little later we see the high commission. We see also that judicial torture which Fortescue had called the road to hell. The stream of law reports became intermittent under Henry VIII.; few judges of his or his son's reign left names that are to be remembered. In an age of humanism, alphabetically arranged "abridgments" of medieval cases were the best work of English lawyers: one comes to us from Anthony Fitzherbert (d. 1538), and another from Robert Broke (d. 1558). This was the time when Roman law swept like a flood over Germany. The modern historian of Germany will speak of "the Reception" (that is, the reception of Roman law), as no less important than the Renaissance and Reformation with which it is intimately connected. Very probably he will bestow hard words on a movement which disintegrated the nation and consolidated the tyranny of the princelings. Now a project that Roman law should be "received" in England occurred to Reginald Pole (d. 1558), a humanist, and at one time a reformer, who with good fortune might have been either king of England or pope of Rome. English law, said the future cardinal and archbishop, was barbarous; Roman law was the very voice of nature pleading for "civility" and good princely governance. Pole's words were brought to the ears of his majestic cousin, and, had the course of events been somewhat other than it was, King Henry might well have decreed a reception. The rôle of English Justinian would have perfectly suited him, and there are distinct traces of the civilian's Byzantinism in the doings of the Church of England's supreme head. The academic study of the Canon law was prohibited; regius professorships of the civil law were founded; civilians were to sit as judges in the ecclesiastical courts. A little later, the Protector Somerset was deeply interested in the establishment of a great school for civilians at Cambridge. Scottish law was the own sister of English law, and yet in Scotland we may see a reception of Roman jurisprudence which might have been more whole-hearted than it was, but for the drift of two British and Protestant kingdoms towards union. As it fell out, however, Henry could get what he wanted in church and state without any decisive supersession of English by foreign law. The omnipotence of an act of parliament stands out the more clearly if it settles the succession to the throne, annuls royal marriages, forgives royal debts, defines religious creeds, attaints guilty or innocent nobles, or prospectively lends the force of statute to the king's proclamations. The courts of common law were suffered to work in obscurity, for jurors feared fines, and matter of state was reserved for council or star chamber. The Inns of Court were spared; their moots and readings did no perceptible harm, if little perceptible good.

Yet it is no reception of alien jurisprudence that must be chronicled, but a marvellous resuscitation of English medieval law. We may see it already in the Commentaries of Edward Plowden (d. 1585) who reported cases at length and lovingly. Bracton's great book was put in print, and was a key to much that had been forgotten or misunderstood. Under Parker's patronage, even the Anglo-Saxon dooms were brought to light; they seemed to tell of a Church of England that had not yet been enslaved by Rome. The new national pride that animated Elizabethan England issued in boasts touching the antiquity, humanity, enlightenment of English law. Resuming the strain of Fortescue, Sir Thomas Smith, himself a civilian, wrote concerning the Commonwealth of England a book that claimed the attention of foreigners for her law and her polity. There was dignified rebuke for the French jurist who had dared to speak lightly of Littleton. And then the common law took flesh in the person of Edward Coke (1552-1634). With an enthusiastic love of English tradition, for the sake of which many offences

**Coke.** may be forgiven him, he ranged over nearly the whole field of law, commenting, reporting, arguing, deciding, —disorderly, pedantic, masterful, an incarnate national dogmatism tenacious of continuous life. Imbued with this new spirit, the lawyers fought the battle of the constitution against James and Charles, and historical research appeared as the guardian of national liberties. That the Stuarts united against themselves three such men as Edward Coke, John Selden and William Prynne, is the measure of their folly and their failure. Words that, rightly or wrongly, were ascribed to Bracton rang in Charles's ears when he was sent to the scaffold. For the modern student of medieval law many of the reported cases of the Stuart time are storehouses of valuable material, since the lawyers of the 17th century were mighty hunters after records. Prynne (d. 1669), the fanatical Puritan, published ancient documents with fervid zeal, and made possible a history of parliament. Selden (d. 1654) was in all Europe among the very first to write legal history as it should be written. His book about tithes is to this day a model and a masterpiece. When this accomplished scholar had declared that he had laboured to make himself worthy to be called a common lawyer, it could no longer be said that the common lawyers were *indoctissimum genus doctissimorum hominum*. Even pliant judges, whose tenure of office depended on the king's will, were compelled to cite and discuss old precedents before they could give judgment for their master; and even at their worst moments they would not

openly break with medieval tradition, or declare in favour of that "modern police-state" which has too often become the ideal of foreign publicists trained in Byzantine law.

The current of legal doctrine was by this time so strong and voluminous that such events as the Civil War, the Restoration and the Revolution hardly deflected the course of the stream. In retrospect, Charles II. reigns so soon as life has left his father's body, and James II. ends a lawless career by a considerate and convenient abdication. The statute book of the restored king was enriched by leaves excerpted from the acts of a lord protector; and Matthew Hale (d. 1676), who was, perhaps, the last of the great record-searching judges, sketched a map of English law which Blackstone was to colour. Then a time of self-complacency came for the law, which knew itself to be the perfection of wisdom, and any proposal for drastic legislation would have worn the garb discredited by the tyranny of the Puritan Cæsar. The need for the yearly renewal of the Mutiny Act secured an annual session of parliament. The mass of the statute law made in the 18th century is enormous; but, even when we have excluded from view such acts as are technically called "private," the residuary matter bears a wonderfully empirical, partial and minutely particularizing character. In this "age of reason," as we are wont to think it, the British parliament seems rarely to rise to the dignity of a general proposition, and in our own day the legal practitioner is likely to know less about the statutes of the 18th century than he knows about the statutes of Edward I., Henry VIII. and Elizabeth. Parliament, it should be remembered, was endeavouring directly to govern the nation. There was little that resembled the permanent civil service of to-day. The choice lay between direct parliamentary government and royal "prerogative"; and lengthy statutes did much of that work of detail which would now be done by virtue of the powers that are delegated to ministers and governmental boards. Moreover, extreme and verbose particularity was required in statutes, for judges were loath to admit that the common law was capable of amendment. A vague doctrine, inherited from Coke, taught that statutes might be so unreasonable as to be null, and any political theory that seemed to derive from Hobbes would have been regarded with not unjust suspicion. But the doctrine in question never took tangible shape, and enough could be done to protect the common law by a niggardly exposition of every legislating word. It is to be remembered that some main features of English public law were attracting the admiration of enlightened Europe. When Voltaire and Montesquieu applauded, the English lawyer had cause for complacency.

The common law was by no means stagnant. Many rules which come to the front in the 18th century are hardly to be traced farther. Especially is this the case in the province of mercantile law, where the earl of Mansfield's (d. 1793) long presidency over the king's bench marked an epoch. It is too often forgotten that, until Elizabeth's reign, England was a thoroughly rustic kingdom, and that trade with England was mainly in the hands of foreigners. Also in medieval fairs, the assembled merchants declared their own "law merchant," which was considered to have a supernatural validity. In the reports of the common law courts it is late in the day before we read of some mercantile usages which can be traced far back in the statutes of Italian cities. Even on the basis of the excessively elaborated land law—a basis which Coke's Commentary on Littleton seemed to have settled for ever—a lofty and ingenious superstructure could be reared. One after another delicate devices were invented for the accommodation of new wants within the law; but only by the assurance that the old law could not be frankly abolished can we be induced to admire the subtlety that was thus displayed. As to procedure, it had become a maze of evasive fictions, to which only a few learned men held the historical clue. By fiction the courts had stolen business from each other, and by fiction a few comparatively speedy forms of action were set to tasks for which they were not originally framed. Two fictitious persons, John Doe and Richard Roe, reigned supreme. On the other hand, that healthy and vigorous institution, the Commission of the Peace, with a long history behind it, was giving an important share in the administration of justice to numerous country gentlemen who were thus compelled to learn some law. A like beneficial work was being done among jurors, who, having ceased to be regarded as witnesses, had become "judges of fact." No one doubted that trial by jury was the "palladium" of English liberties, and popularity awaited those who would exalt the office of the jurors and narrowly limit the powers of the judge.

But during this age the chief addition to English jurisprudence was made by the crystallization of the chancellor's equity. In the 17th century the chancery had a narrow escape of sharing the fate that befell its twin sister the star chamber. Its younger sister the court of requests perished under the persistent attacks of the common lawyers. Having outlived troubles, the chancery took to orderly habits, and administered under the name of "equity" a growing group of rules, which in fact were supplemental law. Stages in this process are marked by the chancellorships of Nottingham (1673-1675) and Hardwicke (1737-1756). Slowly a continuous series of Equity Reports began to flow, and still more slowly an "equity bar" began to form itself. The principal outlines of equity were drawn by men who were steeped in the common law. By way of ornament a Roman maxim might be borrowed from a French or Dutch expositor, or a phrase which smacked of that "nature-rightly" school which was dominating continental Europe; but the influence exercised by Roman law upon English equity has been the subject of gross exaggeration. Parliament and the old courts being what they were, perhaps it was only in a new court that the requisite new law could be evolved. The result was not altogether satisfactory. Freed from contact with the plain man in the jury-box, the chancellors were tempted to forget how plain and rough good law should be, and to screw up the legal standard of reasonable conduct to a height hardly attainable except by those whose purses could command the constant advice of a family solicitor. A court which started with the idea of doing summary justice for the poor became a court which did a highly refined, but tardy justice, suitable only to the rich.

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About the middle of the century William Blackstone, then a disappointed barrister, began to give lectures on English law at Oxford (1758), and soon afterwards he began to publish (1765) his *Commentaries*. Accurate enough in its history and doctrine to be an invaluable guide to professional students and a useful aid to practitioners, his book set before the unprofessional public an artistic picture of the laws of England such as had never been drawn of any similar system. No nation but the English had so eminently readable a law-book, and it must be doubtful whether any other lawyer ever did more important work than was done by the first professor of English law. Over and over again the *Commentaries* were edited, sometimes by distinguished men, and it is hardly too much to say that for nearly a century the English lawyer's main ideas of the organization and articulation of the body of English law were controlled by Blackstone. This was far from all. The Tory lawyer little thought that he was giving law to colonies that were on the eve of a great and successful rebellion. Yet so it was. Out in America, where books were few and lawyers had a mighty task to perform, Blackstone's facile presentation of the law of the mother country was of inestimable value. It has been said that among American lawyers the *Commentaries* "stood for the law of England," and this at a time when the American daughter of English law was rapidly growing in stature, and was preparing herself for her destined march from the Atlantic to the Pacific Ocean. Excising only what seemed to savour of oligarchy, those who had defied King George retained with marvellous tenacity the law of their forefathers. Profound discussions of English medieval law have been heard in American courts; admirable researches into the recesses of the Year-Books have been made in American law schools; the names of the great American judges are familiar in an England which knows little indeed of foreign jurists; and the debt due for the loan of Blackstone's *Commentaries* is being fast repaid. Lectures on the common law delivered by Mr Justice Holmes of the Supreme Court of the United States may even have begun to turn the scale against the old country. No chapter in Blackstone's book nowadays seems more antiquated than that which describes the modest territorial limits of that English law which was soon to spread throughout Australia and New Zealand and to follow the dominant race in India.

Long wars, vast economic changes and the conservatism generated by the French Revolution piled up a monstrous arrear of work for the English legislature. Meanwhile, Jeremy Bentham (d. 1832) had laboured for the overthrow of much that Blackstone had lauded. Bentham's largest projects of destruction and reconstruction took but little effect. Profoundly convinced of the fungibility and pliability of mankind, he was but too ready to draw a code for England or Spain or Russia at the shortest notice; and, scornful as he was of the past and its historic deposit, a code drawn by Bentham would have been a sorry failure. On the other hand, as a critic and derider of the system which Blackstone had complacently expounded he did excellent service. Reform, and radical reform, was indeed sadly needed throughout a system

which was encumbered by noxious rubbish, the useless leavings of the middle ages: trial by battle and compurgation, deodands and benefit of clergy, John Doe and Richard Roe. It is perhaps the main fault of "judge-made law" (to use Bentham's phrase) that its destructive work can never be cleanly done. Of all vitality, and therefore of all patent harmfulness, the old rule can be deprived, but the moribund husk must remain in the system doing latent mischief. English law was full of decaying husks when Bentham attacked it, and his persistent demand for reasons could not be answered. At length a general interest in "law reform" was excited; Romilly and Brougham were inspired by Bentham, and the great changes in constitutional law which cluster round the Reform Act of 1832 were accompanied by many measures which purged the private, procedural and criminal law of much, though hardly enough, of the medieval dross. Some credit for rousing an interest in law, in definitions of legal terms, and in schemes of codification, is due to John Austin (d. 1859) who was regarded as the jurist of the reforming and utilitarian group. But, though he was at times an acute dissector of confused thought, he was too ignorant of the English, the Roman and every other system of law to make any considerable addition to the sum of knowledge; and when Savigny, the herald of evolution, was already in the field, the day for a "Nature-Right"—and Austin's projected "general jurisprudence" would have been a Nature-Right—was past beyond recall. The obsolescence of the map of law which Blackstone had inherited from Hale, and in which many outlines were drawn by medieval formulas, left intelligent English lawyers without a guide, and they were willing to listen for a while to what in their insularity they thought to be the voice of cosmopolitan science. Little came of it all. The revived study of Germanic law in Germany, which was just beginning in Austin's day, seems to be showing that the scheme of Roman jurisprudence is not the scheme into which English law will run without distortion.

**Recent changes.** In the latter half of the 19th century some great and wise changes were made by the legislature. Notably in 1875 the old courts were merged in a new Supreme Court of Judicature, and a concurrent administration of law and equity was introduced. Successful endeavours have been made also to reduce the bulk of old statute law, and to improve the form of acts of parliament; but the emergence of new forces whose nature may be suggested by some such names as "socialism" and "imperialism" has distracted the attention of the British parliament from the commonplace law of the land, and the development of obstructive tactics has caused the issue of too many statutes whose brevity was purchased by disgraceful obscurity. By way of "partial codification" some branches of the common law (bills of exchange, sale of goods, partnership) have been skilfully stated in statutes, but a draft criminal code, upon which much expert labour was expended, lies pigeon-holed and almost forgotten. British India has been the scene of some large legislative exploits, and in America a few big experiments have been made in the way of code-making, but have given little satisfaction to the bulk of those who are competent to appreciate their results. In England there are large portions of the law which, in their present condition, no one would think of codifying: notably the law of real property, in which may still be found numerous hurtful relics of bygone centuries. So omnipresent are statutes throughout the whole field of jurisprudence that the opportunity of doing any great feat in the development of law can come but seldom to a modern court. More and more, therefore, the fate of English law depends on the will of parliament, or rather of the ministry. The quality of legal text-books has steadily improved; some of them are models of clear statement and good arrangement; but no one has with any success aspired to be the Blackstone of a new age.

**Law reporting.** The Council of Law Reporting was formed in the year 1863. The council now consists of three *ex-officio* members—the attorney-general, the solicitor-general and the president of the Incorporated Law Society, and ten members appointed by the three Inns of Court, the Incorporated Law Society and the council itself on the nomination of the general council of the bar. The practitioner and the student now get for a subscription of four guineas a year the reports in all the superior courts and the House of Lords, and the judicial committee of the privy council issued in monthly parts a king's printer's copy of the statutes, and weekly notes, containing short notes of current decisions and announcements of all new rules made under the Judicature Acts and other acts of parliament, and other legal information. In addition the subscriber receives the chronological index of the statutes published from time to time by the Stationery Office, and last, but not least, the Digests of decided cases published by the council from time to time. In 1892 a Digest was published containing the cases and statutes for twenty-five years, from 1865 to 1890, and this was supplemented by one for the succeeding ten years, from 1891 to 1900. The digesting is now carried on continuously by means of "Current Indexes," which are published monthly and annually, and consolidated into a digest at stated intervals (say) of five years. The Indian appeals series, which is not required by the general practitioner, is supplied separately at one guinea a year.

**Legal education.** In the 16th and 17th centuries the corporate life of the Inns of Court in London became less and less active. The general decay of the organization of crafts and guilds showed itself among lawyers as among other craftsmen. Successful barristers, sharing in the general prosperity of the country, became less and less able and willing to devote their time to the welfare of their profession as a whole. The Inns of Chancery, though some of their buildings still remain—picturesque survivals in their "suburbs"—ceased to be used as places for the education of students. The benchers of the Inns of Court, until the revival towards the middle of the 19th century, had wholly ceased to concern themselves with the systematic teaching of law. The modern system of legal education may be said to date from the establishment, in 1852, of the council of legal education, a body of twenty judges and barristers appointed by the four Inns of Court to control the legal education of students preparing to be called to the bar. The most important feature is the examination which a student must pass before he can be called. The examination (which by degrees has been made "stiffer") serves the double purpose of fixing the compulsory standard which all must reach, and of guiding the reading of students who may desire, sooner or later, to carry their studies beyond this standard. The subjects in which the examination is held are divided into Roman law; Constitutional law and legal history; Evidence, Procedure and Criminal law; Real and Personal Property; Equity; and Common law. The council of legal education also appoint a body of readers and assistant readers, practising barristers, who deliver lectures and hold classes.

Meanwhile the custom remains by which a student reads for a year or more as a pupil in the chambers of some practising barrister. In the 18th century it first became usual for students to read with a solicitor or attorney, and after a short time the modern practice grew up of reading in the chambers of a conveyancer, equity draftsman or special pleader, or, in more recent times, in the chambers of a junior barrister. Before the modern examination system, a student required to have a certificate from the barrister in whose chambers he had been a pupil before he could be "called," but the only relic of the old system now is the necessity of "eating dinners," six (three for university men) in each of the four terms for three years, at one of the Inns of Court.

The education of solicitors suffered from the absence of any professional organization until the Incorporated Law Society was established in 1825 and the following years. So far as any professional education is provided for solicitors or required from them, this is due to the efforts of the Law Society. As early as 1729 it was required by statute that any person applying for admission as attorney or solicitor should submit to examination by one of the judges, who was to test his fitness and capacity in consideration of a fee of one shilling. At the same time regular preliminary service under articles was required, that is to say, under a contract by which the clerk was bound to serve for five years. The examination soon became, perhaps always was, an empty form. The Law Society, however, soon showed zeal for the education of future solicitors. In 1833 lectures were instituted. In 1836 the first regular examinations were established, and in 1860 the present system of examinations—preliminary, intermediate and final—came into effect. Of these only the last two are devoted to law, and both are of a strictly professional character. The final examination is a fairly severe test of practical acquaintance with all branches of modern English law. The Law Society makes some provision for the teaching of students, but this teaching is designed solely to assist in preparation for the examinations.

At the universities of Oxford and Cambridge there has, since 1850, been an attempt to promote the study of law. The curriculum of legal subjects in which lectures are given and examinations held is calculated to give a student a sound fundamental knowledge of general principles, as well as an elementary acquaintance with the rules of modern English law. Jurisprudence, Roman law, Constitutional law and International law are taught, as well as the law of Real and Personal

Property, the Law of Contract and Tort, Criminal law, Procedure and Evidence. But the law tripos and the law schools suffer from remoteness from the law courts, and from the exclusively academic character of the teaching. Law is also taught, though not on a very large scale, at Manchester and at Liverpool. London University has encouraged the study of law by its examinations for law degrees, at which a comparatively high standard of knowledge is required; and at University College, London, and King's College, London, teaching is given in law and jurisprudence.

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(F. W. M.)

**ENGLISH LITERATURE.** The following discussion of the evolution of English literature, *i.e.* of the contribution to literature made in the course of ages by the writers of England, is planned so as to give a comprehensive view, the details as to particular authors and their work, and special consideration of the greater writers, being given in the separate articles devoted to them. It is divided into the following sections: (1) Earliest times to Chaucer; (2) Chaucer to the end of the middle ages; (3) Elizabethan times; (4) the Restoration period; (5) the Eighteenth century; (6) the Nineteenth century. The object of these sections is to form connecting links among the successive literary ages, leaving the separate articles on individual great writers to deal with their special interest; attention being paid in the main to the gradually developing characteristics of the product, *quâ* literary. The precise delimitation of what may narrowly be called "English" literature, *i.e.* in the English language, is perhaps impossible, and separate articles are devoted to American literature (*q.v.*), and to the vernacular literatures of Scotland (see [SCOTLAND](#); and [CELT: Literature](#)), Ireland (see [CELT: Literature](#)), and Wales (see [CELT: Literature](#)); see also [CANADA: Literature](#). Reference may also be made to such general articles on particular forms as [NOVEL](#); [ROMANCE](#); [VERSE](#), &c.

#### I. EARLIEST TIMES TO CHAUCER

English literature, in the etymological sense of the word, had, so far as we know, no existence until Christian times. There is no evidence either that the heathen English had adopted the Roman alphabet, or that they had learned to employ their native monumental script (the runes) on materials suitable for the writing of continuous compositions of considerable length.

It is, however, certain that in the pre-literary period at least one species of poetic art had attained a high degree of development, and that an extensive body of poetry was handed down—not, indeed, with absolute fixity of form or substance—from generation to generation. This unwritten poetry was the work of minstrels who found their audiences in the halls of kings and nobles. Its themes were the exploits of heroes belonging to the royal houses of Germanic Europe, with which its listeners claimed kinship. Its metre was the alliterative long line, the lax rhythm of which shows that it was intended, not to be sung to regular melodies, but to be recited—probably with some kind of instrumental accompaniment. Of its beauty and power we may judge from the best passages in *Beowulf* (*q.v.*); for there can be little doubt that this poem gained nothing and lost much in the process of literary redaction.

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The conversion of the people to Christianity necessarily involved the decline of the minstrelsy that celebrated the glories of heathen times. Yet the descendants of Woden, even when they were devout Christians, would not easily lose all interest in the achievements of their kindred of former days. Chaucer's knowledge of "the song of Wode" is one proof among others that even so late as the 14th century the deeds of Germanic heroes had not ceased to be recited in minstrel verse. The paucity of the extant remains of Old English heroic poetry is no argument to the contrary. The wonder is that any of it has survived at all. We may well believe that the professional reciter would, as a rule, be jealous of any attempt to commit to writing the poems which he had received by tradition or had himself composed. The clergy, to whom we owe the writing and the preservation of the Old English MSS., would only in rare instances be keenly interested in secular poetry. We possess, in fact, portions of four narrative poems, treating of heroic legend—*Beowulf*, *Widsith*, *Finnesburh* and *Waldere*. The second of these has no poetical merit, but great archaeological interest. It is an enumeration of the famous kings known to German tradition, put into the mouth of a minstrel (named Widsith, "far-travelled"), who claims to have been at many of their courts and to have been rewarded by them for his song. The list includes historical persons such as Ermanaric and Alboin, who really lived centuries apart, but (with the usual chronological vagueness of tradition) are treated as contemporaries. The extant fragment of *Finnesburh* (50 lines) is a brilliant battle piece, belonging to a story of which another part is introduced episodically in *Beowulf*. *Waldere*, of which we have two fragments (together 68 lines) is concerned with Frankish and Burgundian traditions based on events of the 5th century; the hero is the "Waltharius" of Ekkehart's famous Latin epic. The English poem may possibly be rather a literary composition than a genuine example of minstrel poetry, but the portions that have survived are hardly inferior to the best passages of *Beowulf*.

It may reasonably be assumed that the same minstrels who entertained the English kings and nobles with the recital of ancient heroic traditions would also celebrate in verse the martial deeds of their own patrons and their immediate ancestors. Probably there may have existed an abundance of poetry commemorative of events in the conquest of Britain and the struggle with the Danes. Two examples only have survived, both belonging to the 10th century: The *Battle of Brunanburh*, which has been greatly over-praised by critics who were unaware that its striking phrases and compounds are mere traditional echoes; and the *Battle of Maldon*, the work of a truly great poet, of which unhappily only a fragment has been preserved.

One of the marvels of history is the rapidity and thoroughness with which Christian civilization was adopted by the English. Augustine landed in 597; forty years later was born an Englishman, Aldhelm, who in the judgment of his contemporaries throughout the Christian world was the most accomplished scholar and the finest Latin writer of his time. In the next generation England produced in Bede (Bæda) a man who in solidity and variety of knowledge, and in literary power, had for centuries no rival in Europe. Aldhelm and Bede are known to us only from their Latin writings, though the former is recorded to have written vernacular poetry of great merit. The extant Old English literature is almost entirely Christian, for the poems that belong to an earlier period have been expurgated and interpolated in a Christian sense. From the writings that have survived, it would seem as if men strove to forget that England had ever been heathen. The four deities whose names are attached to the days of the week are hardly mentioned at all. The names Thunor and Tiw are sometimes used to translate the Latin Jupiter and Mars; Woden has his place (but not as a god) in the genealogies of the kings, and his name occurs once in a magical poem, but that is all. Bede, as a historian, is obliged to tell the story of the conversion; but the only native divinities he mentions are the goddesses Hrêth and Eostre, and all we learn about them is that they gave their names to Hrêthemônath (March) and Easter. That superstitious practices of heathen origin long survived among the people is shown by the acts of church councils and by a few poems of a magical nature that have been preserved; but, so far as can be discovered, the definite worship of the ancient gods quickly died out. English heathenism perished without leaving a record.

The Old English religious poetry was written, probably without exception, in the cloister, and by men who were familiar

with the Bible and with Latin devotional literature. Setting aside the wonderful *Dream of the Rood*, it gives little evidence of high poetic genius, though much of it is marked by a degree of culture and refinement that we should hardly have expected. Its material and thought are mainly derived from Latin sources; its expression is imitated from the native heroic poetry. Considering that a great deal of Latin verse was written by Englishmen in the 7th and succeeding centuries, and that in one or two poems the line is actually composed of an English and a Latin hemistich rhyming together, it seems strange that the Latin influence on Old English versification should have been so small. The alliterative long line is throughout the only metre employed, and although the laws of alliteration and rhythm were less rigorously obeyed in the later than in the earlier poetry, there is no trace of approximation to the structure of Latin verse. It is true that, owing to imitation of the Latin hymns of the church, rhyme came gradually to be more and more frequently used as an ornament of Old English verse; but it remained an ornament only, and never became an essential feature. The only poem in which rhyme is employed throughout is one in which sense is so completely sacrificed to sound that a translation would hardly be possible. It was not only in metrical respects that the Old English religious poetry remained faithful to its native models. The imagery and the diction are mainly those of the old heroic poetry, and in some of the poems Christ and the saints are presented, often very incongruously, under the aspect of Germanic warriors. Nearly all the religious poetry that has any considerable religious value seems to have been written in Northumbria during the 8th century. The remarkably vigorous poem of *Judith*, however, is certainly much later; and the *Exodus*, though early, seems to be of southern origin. For a detailed account of the Old English sacred poetry, the reader is referred to the articles on [CÆDMON](#) and [CYNEWULF](#), to one or other of whom nearly every one of the poems, except those of obviously late date, has at some time been attributed.

The Riddles (*q.v.*) of the Exeter Book resemble the religious poetry in being the work of scholars, but they bear much more decidedly the impress of the native English character. Some of them rank among the most artistic and pleasing productions of Old English poetry. The Exeter Book contains also several pieces of a gnomic character, conveying proverbial instruction in morality and worldly wisdom. Their morality is Christian, but it is not unlikely that some of the wise sayings they contain may have come down by tradition from heathen times. The very curious *Dialogue of Solomon and Saturn* may be regarded as belonging to the same class.

The most original and interesting portion of the Old English literary poetry is the group of dramatic monologues—*The Banished Wife's Complaint*, *The Husband's Message*, *The Wanderer*, *The Seafarer*, *Deor* and *Wulf and Eadwacer*. The date of these compositions is uncertain, though their occurrence in the Exeter Book shows that they cannot be later than the 10th century. That they are all of one period is at least unlikely, but they are all marked by the same peculiar tone of pathos. The monodramatic form renders it difficult to obtain a clear idea of the situation of the supposed speakers. It is not improbable that most of these poems may relate to incidents of heroic legend, with which the original readers were presumed to be acquainted. This, however, can be definitely affirmed only in the case of the two short pieces—*Deor* and *Wulf and Eadwacer*—which have something of a lyric character, being the only examples in Old English of strophic structure and the use of the refrain. *Wulf and Eadwacer*, indeed, exhibits a still further development in the same direction, the monotony of the long line metre being varied by the admission of short lines formed by the suppression of the second hemistich. The highly developed art displayed in this remarkable poem gives reason for believing that the existing remains of Old English poetry very inadequately represent its extent and variety.

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While the origins of English poetry go back to heathen times, English prose may be said to have had its effective beginning in the reign of Alfred. It is of course true that vernacular prose of some kind was written much earlier. The English laws of Æthelberht of Kent, though it is perhaps unlikely that they were written down, as is commonly supposed, in the lifetime of Augustine (died A.D. 604), or even in that of the king (d. 616), were well known to Bede; and even in the 12th-century transcript that has come down to us, their crude and elliptical style gives evidence of their high antiquity. Later kings of Kent and of Wessex followed the example of publishing their laws in the native tongue. Bede is known to have translated the beginning of the gospel of John (down to vi. 9). The early part of the Anglo-Saxon Chronicle (*q.v.*) is probably founded partly on prose annals of pre-Alfredian date. But although the amount of English prose written between the beginning of the 7th and the middle of the 9th century may have been considerable, Latin continued to be regarded as the appropriate vehicle for works of any literary pretension. If the English clergy had retained the scholarship which they possessed in the days of Aldhelm and Bede, the creation of a vernacular prose literature would probably have been longer delayed; for while Alfred certainly was not indifferent to the need of the laity for instruction, the evil that he was chiefly concerned to combat was the ignorance of their spiritual guides.

Of the works translated by him and the scholars whom he employed, *St Gregory's Pastoral Care* and his *Dialogues* (the latter rendered by Bishop Werferth) are expressly addressed to the priesthood; if the other translations were intended for a wider circle of readers, they are all (not excepting the secular *History of Orosius*) essentially religious in purpose and spirit. In the interesting preface to the *Pastoral Care*, in the important accounts of Northern lands and peoples inserted in the *Orosius*, and in the free rendering and amplification of the *Consolation* of Boethius and of the *Soliloquies* of Augustine, Alfred appears as an original writer. Other fruits of his activity are his Laws (preceded by a collection of those of his 7th-century predecessor, Ine of Wessex), and the beginnings of the Anglo-Saxon Chronicle. The Old English prose after Alfred is entirely of clerical authorship; even the Laws, so far as their literary form is concerned, are hardly to be regarded as an exception. Apart from the Chronicle (see [ANGLO-SAXON CHRONICLE](#)), the bulk of this literature consists of translations from Latin and of homilies and saints' lives, the substance of which is derived from sources mostly accessible to us in their original form; it has therefore for us little importance except from the philological point of view. This remark may be applied, in the main, even to the writings of Ælfric, notwithstanding the great interest which attaches to his brilliant achievement in the development of the capacities of the native language for literary expression. The translation of the gospels, though executed in Ælfric's time (about 1000), is by other hands. The sermons of his younger contemporary, Archbishop Wulfstan, are marked by earnestness and eloquence, and contain some passages of historical value.

From the early years of the 11th century we possess an encyclopaedic manual of the science of the time—chronology, astronomy, arithmetic, metre, rhetoric and ethics—by the monk Byrhtferth, a pupil of Abbo of Fleury. It is a compilation, but executed with intelligence. The numerous works on medicine, the properties of herbs, and the like, are in the main composed of selections from Latin treatises; so far as they are original, they illustrate the history of superstition rather than that of science. It is interesting to observe that they contain one or two formulas of incantations in Irish.

Two famous works of fiction, the romance of *Apollonius of Tyre* and the *Letter of Alexander*, which in their Latin form had much influence on the later literature of Europe, were Englished in the 11th century with considerable skill. To the same period belongs the curious tract on *The Wonders of the East*. In these works, and some minor productions of the time, we see that the minds of Englishmen were beginning to find interest in other than religious subjects.

The crowding of the English monasteries by foreigners, which was one of the results of the Norman Conquest, brought about a rapid arrest of the development of the vernacular literature. It was not long before the boys trained in the monastic schools ceased to learn to read and write their native tongue, and learned instead to read and write French. The effects of this change are visible in the rapid alteration of the literary language. The artificial tradition of grammatical correctness lost its hold; the archaic literary vocabulary fell into disuse; and those who wrote English at all wrote as they spoke, using more and more an extemporized phonetic spelling based largely on French analogies. The 12th century is a brilliant period in the history of Anglo-Latin literature, and many works of merit were written in French (see [ANGLO-NORMAN](#)). But vernacular literature is scanty and of little originality. The *Peterborough Chronicle*, it is true, was continued till 1154, and its later portions, while markedly exemplifying the changes in the language, contain some really admirable writing. But it is substantially correct to say that from this point until the age of Chaucer vernacular prose served no other purpose than that of popular religious edification. For light on the intellectual life of the nation during this period we must look mainly to the works

written in Latin. The homilies of the 12th century are partly modernized transcripts from Ælfric and other older writers, partly translations from French and Latin; the remainder is mostly commonplace in substance and clumsy in expression. At the beginning of the 13th century the *Ancren Riwle* (q.v.), a book of counsel for nuns, shows true literary genius, and is singularly interesting in its substance and spirit; but notwithstanding the author's remarkable mastery of English expression, his culture was evidently French rather than English. Some minor religious prose works of the same period are not without merit. But these examples had no literary following. In the early 14th century the writings of Richard Rolle and his school attained great popularity. The profound influence which they exercised on later religious thought, and on the development of prose style, has seldom been adequately recognized. The *Ayenbite of Inwyt* (see MICHEL, DAN), a wretchedly unintelligent translation (finished in 1340) from Frère Lorens's *Somme des vices et des vertus*, is valuable to the student of language, but otherwise worthless.

The break in the continuity of literary tradition, induced by the Conquest, was no less complete with regard to poetry than with regard to prose. The poetry of the 13th and the latter part of the 12th century was uninfluenced by the written works of Old English poets, whose archaic diction had to a great extent become unintelligible. But there is no ground to suppose that the succession of popular singers and reciters was ever interrupted. In the north-west, indeed, the old recitative metre seems to have survived in oral tradition, with little more alteration than was rendered necessary by the changes in the language, until the middle of the 14th century, when it was again adopted by literary versifiers. In the south this metre had greatly degenerated in strictness before the Conquest, but, with gradually increasing laxity in the laws of alliteration and rhythm, it continued long in use. It is commonly believed, with great intrinsic probability but with scanty actual evidence, that in the Old English period there existed, beside the alliterative long line, other forms of verse adapted not for recitation but for singing, used in popular lyrics and ballads that were deemed too trivial for written record. The influence of native popular poetic tradition, whether in the form of recited or of sung verse, is clearly discernible in the earliest Middle English poems that have been preserved. But the authors of these poems were familiar with Latin, and probably spoke French as easily as their mother tongue; and there was no longer any literary convention to restrain them from adopting foreign metrical forms. The artless verses of the hermit Godric, who died in 1170, exhibit in their metre the combined influence of native rhythm and of that of Latin hymnology. The *Proverbs of Alfred*, written about 1200, is (like the later *Proverbs of Hendyng*) in style and substance a gnomic poem of the ancient Germanic type, containing maxims some of which may be of immemorial antiquity; and its rhythm is mainly of native origin. On the other hand, the solemn and touching meditation known as the *Moral Ode*, which is somewhat earlier in date, is in a metre derived from contemporary Latin verse—a line of seven accents, broken by a caesura, and with feminine end-rhymes. In the *Ormulum* (see ORM) this metre (known as the septenarius) appears without rhyme, and with a syllabic regularity previously without example in English verse, the line (or distich, as it may be called with almost equal propriety) having invariably fifteen syllables. In various modified forms, the septenarius was a favourite measure throughout the Middle English period. In the poetry of the 13th century the influence of French models is conspicuous. The many devotional lyrics, some of which, as the *Luve Ron* of Thomas of Hales, have great beauty, show this influence not only in their varied metrical form, but also in their peculiar mystical tenderness and fervour. The *Story of Genesis and Exodus*, the substance of which is taken from the Bible and Latin commentators, derives its metre chiefly from French. Its poetical merit is very small. The secular poetry also received a new impulse from France. The brilliant and sprightly dialogue of the *Owl and Nightingale*, which can hardly be dated later than about 1230, is a "contention" of the type familiar in French and Provençal literature. The "Gallic" type of humour may be seen in various other writings of this period, notably in the *Land of Cockaigne*, a vivacious satire on monastic self-indulgence, and in the fabliau of *Dame Siviz*, a story of Eastern origin, told with almost Chaucerian skill. Predominantly, though not exclusively French in metrical structure, are the charming love poems collected in a MS. (Harl. 2253) written about 1320 in Herefordshire, some of which (edited in T. Wright's *Specimens of Lyric Poetry*) find a place in modern popular anthologies. It is noteworthy that they are accompanied by some French lyrics very similar in style. The same MS. contains, besides some religious poetry, a number of political songs of the time of Edward II. They are not quite the earliest examples of their kind; in the time of the Barons' War the popular cause had had its singers in English as well as in French. Later, the victories of Edward III. down to the taking of Guisnes in 1352, were celebrated by the Yorkshireman Laurence Minot in alliterative verse with strophic arrangement and rhyme.

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At the very beginning of the 13th century a new species of composition, the metrical chronicle, was introduced into English literature. The huge work of Layamon, a history (mainly legendary) of Britain from the time of the mythical Brutus till after the mission of Augustine, is a free rendering of the Norman-French *Brut* of Wace, with extensive additions from traditional sources. Its metre seems to be a degenerate survival of the Old English alliterative line, gradually modified in the course of the work by assimilation to the regular syllabic measure of the French original. Unquestionable evidence of the knowledge of the poem on the part of later writers is scarce, but distinct echoes of its diction appear in the chronicle ascribed to Robert of Gloucester, written in rhymed septenary measures about 1300. This work, founded in its earlier part on the Latin historians of the 12th century, is an independent historical source of some value for the events of the writer's own times. The succession of versified histories of England was continued by Thomas Bek of Castleford in Yorkshire (whose work still awaits an editor), and by Robert Mannyng of Brunne (Bourne, Lincolnshire). Mannyng's chronicle, finished in 1338, is a translation, in its earlier part from Wace's *Brut*, and in its later part from an Anglo-French chronicle (still extant) written by Peter Langtoft, canon of Bridlington.

Not far from the year 1300 (for the most part probably earlier rather than later) a vast mass of hagiological and homiletic verse was produced in divers parts of England. To Gloucester belongs an extensive series of Lives of Saints, metrically and linguistically closely resembling Robert of Gloucester's Chronicle, and perhaps wholly or in part of the same authorship. A similar collection was written in the north of England, as well as a large body of homilies showing considerable poetic skill, and abounding in exempla or illustrative stories. Of *exempla* several prose collections had already been made in Anglo-French, and William of Wadlington's poem *Manuel des péchés*, which contains a great number of them, was translated in 1303 by Robert Mannyng already mentioned, with some enlargement of the anecdotic element, and frequent omissions of didactic passages. The great rhyming chronicle of Scripture history entitled *Cursor Mundi* (q.v.) was written in the north about this time. It was extensively read and transcribed, and exercised a powerful influence on later writers down to the end of the 14th century. The remaining homiletic verse of this period is too abundant to be referred to in detail; it will be enough to mention the sermons of William of Shoreham, written in strophic form, but showing little either of metrical skill or poetic feeling. To the next generation belongs the *Pricke of Conscience* by Richard Rolle, the influence of which was not less powerful than that of the author's prose writings.

Romantic poetry, which in French had been extensively cultivated, both on the continent and in England from the early years of the 12th century, did not assume a vernacular form till about 1250. In the next hundred years its development was marvellously rapid. Of the vast mass of metrical romances produced during this period no detailed account need here be attempted (see ROMANCE, and articles, &c. referred to; ARTHURIAN ROMANCE). Native English traditions form the basis of *King Horn*, *Guy of Warwick*, *Bevis of Hamtoun* and *Havelok*, though the stories were first put into literary form by Anglo-Norman poets. The popularity of these home-grown tales (with which may be classed the wildly fictitious *Coer de Lion*) was soon rivalled by that of importations from France. The English rendering of *Floris and Blancheflur* (a love-romance of Greek origin) is found in the same MS. that contains the earliest copy of *King Horn*. Before the end of the century, the French "matter of Britain" was represented in English by the Southern *Arthur and Merlin* and the Northern *Tristram* and *Yvaine and Gawin*, the "matter of France" by *Roland and Vernagu* and *Otuel*; the *Alexander* was also translated, but in this instance the immediate original was an Anglo-French and not a continental poem. The tale of Troy did not come into English till long afterwards. The Auchinleck MS., written about 1330, contains no fewer than 14 poetical romances; there were many others in circulation, and the number continued to grow. About the middle of the 14th century, the Old English alliterative long line, which for centuries had been used only in unwritten minstrel poetry, emerges again in literature. One of the earliest poems in this revived measure, *Wynner and Wastour*, written in 1352, is by a professional reciter-poet, who complains bitterly that original minstrel poetry no longer finds a welcome in the halls of great nobles, who prefer to listen to those who recite verses not of



their own making. About the same date the metre began to be employed by men of letters for the translation of romance—*William of Palerne* and *Joseph of Arimathea* from the French, *Alexander* from Latin prose. The later development of alliterative poetry belongs mainly to the age of Chaucer.

The extent and character of the literature produced during the first half of the 14th century indicate that the literary use of the native tongue was no longer, as in the preceding age, a mere condescension to the needs of the common people. The rapid disuse of French as the ordinary medium of intercourse among the middle and higher ranks of society, and the consequent substitution of English for French as the vehicle of school instruction, created a widespread demand for vernacular reading. The literature which arose in answer to this demand, though it consisted mainly of translations or adaptations of foreign works, yet served to develop the appreciation of poetic beauty, and to prepare an audience in the near future for a poetry in which the genuine thought and feeling of the nation were to find expression.

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## II. CHAUCER TO THE RENAISSANCE

The age of Chaucer is of peculiar interest to the student of literature, not only because of its brilliance and productiveness but also because of its apparent promise for the future. In this, as in other aspects, Chaucer (c. 1340-1400) is its most notable literary figure. Beginning as a student and imitator of the best French poetry of his day, he was for a time, like most of his French contemporaries, little more than a skilful maker of elegant verses, dealing with conventional material in a conventional way, arranging in new figures the same flowers and bowers, sunsets and song-birds, and companies of fair women and their lovers, that had been arranged and rearranged by every poet of the court circle for a hundred years, and celebrated in sweet phrases of almost unvarying sameness. Even at this time, to be sure, he was not without close and loving observation of the living creatures of the real world, and his verses often bring us flowers dewy and fragrant and fresh of colour as they grew in the fields and gardens about London, and birds that had learned their music in the woods; but his poetry was still not easily distinguishable from that of Machault, Froissart, Deschamps, Transoun and the other "courtly makers" of France. But while he was still striving to master perfectly the technique of this pretty art of trifling, he became acquainted with the new literature of Italy, both poetry and prose. Much of the new poetry moved, like that of France, among the conventionalities and artificialities of an unreal world of romance, but it was of wider range, of fuller tone, of far greater emotional intensity, and, at its best, was the fabric, not of elegant ingenuity, but of creative human passion,—in Dante, indeed, a wonderful visionary structure in which love and hate, and pity and terror, and the forms and countenances of men were more vivid and real than in the world of real men and real passions. The new prose—which Chaucer knew in several of the writings of Boccaccio—was vastly different from any that he had ever read in a modern tongue. Here were no mere brief anecdotes like those *exempla* which in the middle ages illustrated vernacular as well as Latin sermons, no cumbrous, slow-moving treatises on the Seven Deadly Sins, no half-articulate, pious meditations, but rapid, vivid, well-constructed narratives ranging from the sentimental beauty of stories like *Griselda* and the *Franklin's Tale* to coarse mirth and malodorous vulgarity equal to those of the tales told later by Chaucer's Miller and Reeve and Summoner. All these things he studied and some he imitated. There is scarcely a feature of the verse that has not left some trace in his own; the prose he did not imitate as prose, but there can be little doubt that the subject matter of Boccaccio's tales and novels, as well as his poems, affected the direction of Chaucer's literary development, and quickened his habit of observing and utilizing human life, and that the narrative art of the prose was influential in the transformation of his methods of narration.

This transformation was effected not so much through the mere superiority of the Italian models to the French as through the stimulus which the differences between the two gave to his reflections upon the processes and technique of composition, for Chaucer was not a careless, happy-go-lucky poet of divine endowment, but a conscious, reflective artist, seeking not merely for fine words and fine sentiments, but for the proper arrangement of events, the significant exponent of character, the right tone, and even the appropriate background and atmosphere,—as may be seen, for example, in the transformations he wrought in the *Pardoner's Tale*. It is therefore in the latest and most original of the *Canterbury Tales* that his art is most admirable, most distinguished by technical excellences. In these we find so many admirable qualities that we almost forget that he had any defects. His diction is a model of picturesqueness, of simplicity, of dignity, and of perfect adaptation to his theme; his versification is not only correct but musical and varied, and shows a progressive tendency towards freer and more complex melodies; his best tales are not mere repetitions of the ancient stories they retell, but new creations, transformed by his own imaginative realization of them, full of figures having the dimensions and the vivacity of real life, acting on adequate motives, and moving in an atmosphere and against a background appropriate to their characters and their actions. In the tales of the Pardoner, the Franklin, the Summoner, the Squire, he is no less notable as a consummate artist than as a poet.

Chaucer, however, was not the only writer of his day remarkable for mastery of technique. Gower, indeed, though a man of much learning and intelligence, was neither a poet of the first rank nor an artist. Despite the admirable qualities of clearness, order and occasional picturesqueness which distinguish his work, he lacked the ability which great poets have of making their words mean more than they say, and of stirring the emotions even beyond the bounds of this enhanced meaning; and there is not, perhaps, in all his voluminous work in English, French and Latin, any indication that he regarded composition as an art requiring consideration or any care beyond that of conforming to the chosen rhythm and finding suitable rhymes.

There were others more richly endowed as poets and more finely developed as artists. There was the beginner of the *Piers Plowman* cycle<sup>1</sup>, the author of the Prologue and first eight passus of the A-text, a man of clear and profound observation, a poet whose imagination brought before him with distinctness and reality visual images of the motley individuals and masses of men of whom he wrote, an artist who knew how to organize and direct the figures of his dream-world, the movement of his ever-unfolding vision. There was the remarkable successor of this man, the author of the B-text, an almost prophetic figure, a great poetic idealist, and, helpless though he often was in the direction of his thought, an absolute master of images and words that seize upon the heart and haunt the memory. Besides these, an unknown writer far in the north-west had, in *Gawayne and the Grene Knight*, transformed the medieval romance into a thing of speed and colour, of vitality and mystery, no less remarkable for its fluent definiteness of form than for the delights of hall-feast and hunt, the graceful comedy of temptation, and the lonely ride of the doomed Gawayne through the silence of the forest and the deep snow. In the same region, by its author's power of visual imagination, the Biblical paraphrase, so often a mere humdrum narrative, had been transformed, in *Patience*, into a narrative so detailed and vivid that the reader is almost ready to believe that the author himself, rather than Jonah, went down into the sea in the belly of the great fish, and sat humbled and rebuked beside the withered gourd-vine. And there also, by some strange chance, blossomed, with perhaps only a local and temporary fragrance until its rediscovery in the 19th century, that delicate flower of loneliness and aspiration, *Pearl*, a wonder of elaborate art as well as of touching sentiment.

All these writings are great, not only relatively, but absolutely. There is not one of them which would not, if written in our

own time, immediately mark its author as a man of very unusual ability. But the point of special concern to us at the present moment is not so much that they show remarkable poetic power, as that they possess technical merits of a very high order. And we are accustomed to believe that, although genius is a purely personal and incommunicable element, technical gains are a common possession; that after Marlowe had developed the technique of blank verse, this technique was available for all; that after Pope had mastered the heroic couplet and Gray the ode, and Poe the short story, all men could write couplets and odes and short stories of technical correctness; that, as Tennyson puts it,

"All can grow the flower now,  
For all have got the seed."

But this was singularly untrue of the technical gains made by Chaucer and his great contemporaries. *Pearl* and *Patience* were apparently unknown to the 15th century, but *Gawayne* and *Piers Plowman* and Chaucer's works were known and were influential in one way or another throughout the century. *Gawayne* called into existence a large number of romances dealing with the same hero or with somewhat similar situations, some of them written in verse suggested by the remarkable verse of their model, but the resemblance, even in versification, is only superficial. *Piers Plowman* gave rise to satirical allegories written in the alliterative long line and furnished the figures and the machinery for many satires in other metres, but the technical excellence of the first *Piers Plowman* poem was soon buried for centuries under the tremendous social significance of itself and its successors. And Chaucer, in spite of the fact that he was praised and imitated by many writers and definitely claimed as master by more than one, not only transmitted to them scarcely any of the technical conquests he had made, but seems also to have been almost without success in creating any change in the taste of the public that read his poems so eagerly, any demand for better literature than had been written by his predecessors.

Wide and lasting Chaucer's influence undoubtedly was. Not only was all the court-poetry, all the poetry of writers who pretended to cultivation and refinement, throughout the century, in England and Scotland, either directly or indirectly imitative of his work, but even the humblest productions of unpretentious writers show at times traces of his influence. Scotland was fortunate in having writers of greater ability than England had (see [SCOTLAND: Literature](#)). In England the three chief followers of Chaucer known to us by name are Lydgate, Hoccleve (see [OCCLEVE](#)) and Hawes. Because of their praise of Chaucer and their supposed personal relations to him, Lydgate and Hoccleve are almost inseparable in modern discussions, but 15th century readers and writers appear not to have associated them very closely. Indeed, Hoccleve is rarely mentioned, while Lydgate is not only mentioned continually, but continually praised as Chaucer's equal or even superior. Hoccleve was not, to be sure, as prolific as Lydgate, but it is difficult to understand why his work, which compares favourably in quality with Lydgate's, attracted so much less attention. The title of his greatest poem, *De regimine principum*, may have repelled readers who were not princely born, though they would have found the work full of the moral and prudential maxims and illustrative anecdotes so dear to them; but his attack upon Sir John Oldcastle as a heretic ought to have been decidedly to the taste of the orthodox upper classes, while his lamentations over his misspent youth, his tales and some of his minor poems might have interested any one. Of a less vigorous spirit than Lydgate, he was, in his mild way, more humorous and more original. Also despite his sense of personal loss in Chaucer's death and his care to transmit to posterity the likeness of his beloved master, he seems to have been less slavish than Lydgate in imitating him. His memory is full of Chaucer's phrases, he writes in verse-forms hallowed by the master's use, and he tries to give to his lines the movement of Chaucer's decasyllables, but he is comparatively free from the influence of those early allegorical works of the Master which produced in the 15th century so dreary a flock of imitations.

Lydgate's productivity was enormous,—how great no man can say, for, as was the case with Chaucer also, his fame caused many masterless poems to be ascribed to him, but, after making all necessary deductions, the amount of verse that has come down to us from him is astonishing. Here it may suffice to say that his translations are predominantly epic (140,000 lines), and his original compositions predominantly allegorical love poems or didactic poems. If there is anything duller than a dull epic it is a dull allegory, and Lydgate has achieved both. This is not to deny the existence of good passages in his epics and ingenuity in his allegories, but there is no pervading, persistent life in either. His epics, like almost all the narrative verse of the time, whether epic, legend, versified chronicle or metrical romance, seem designed merely to satisfy the desire of 15th century readers for information, the craving for facts—true or fictitious—the same craving that made possible the poems on alchemy, on hunting, on manners and morals, on the duties of parish priests, on the seven liberal arts. His allegories, like most allegories of the age, are ingenious rearrangements of old figures and old machinery, they are full of what had once been imagination but had become merely memory assisted by cleverness. The great fault of all his work, as of nearly all the literature of the age, is that it is merely a more or less skilful manipulation of what the author had somewhere read or heard, and not a faithful transcript of the author's own peculiar sense or conception of what he had seen or heard or read. The fault is not that the old is repeated, that a twice-told tale is retold, but that it is retold without being re-imagined by the teller of the tale, without taking on from his personality something that was not in it before. Style, to be sure, was a thing that Lydgate and his fellows tried to supply, and some of them supplied it abundantly according to their lights. But style meant to them external decoration, classical allusions, personifications, an inverted or even dislocated order of words, and that famous "ornate diction," those "aureate terms," with which they strove to surpass the melody, picturesqueness and dignity which, for all its simplicity, they somehow dimly discerned in the diction of Chaucer.

Stephen Hawes, with his allegorical treatise on the seven liberal sciences, came later than these men, only to write worse. He was a disciple of Lydgate rather than of Chaucer, and is not only lacking in the vigour and sensitiveness which Lydgate sometimes displays, but exaggerates the defects of his master. If it be a merit to have conceived the pursuit of knowledge under the form of the efforts of a knight to win the hand of his lady, it is almost the sole merit to which Hawes can lay claim. Two or three good situations, an episode of low comedy, and the epitaph of the Knight with its famous final couplet, exhaust the list of his credits. The efforts that have been made to trace through Hawes the line of Spenser's spiritual ancestry seem not well advised. The resemblances that have been pointed out are such as arise inevitably from the allegories and from the traditional material with which both worked. There is no reason to believe that Spenser owed his general conception to Hawes, or that the *Faëry Queene* would have differed in even the slightest detail from its present form if the *Pastime of Pleasure* had never been written. The machinery of chivalric romance had already been applied to spiritual and moral themes in Spain without the aid of Hawes.

It is obvious that the fundamental lack of all these men was imaginative power, poetic ability. This is a sufficient reason for failure to write good poetry. But why did not men of better ability devote themselves to literature in this age? Was it because of the perturbed conditions arising from the prevalence of foreign and civil wars? Perhaps not, though it is clear that if Sir Thomas Malory had perished in one of the many fights through which he lived, the chivalric and literary impulses which he perhaps received from the "Fadre of Curtesy," Richard Beauchamp, earl of Warwick, would have gone for nothing and we should lack the *Morte Darthur*. But it may very well be that the wars and the tremendous industrial growth of England fixed the attention of the strongest and most original spirits among the younger men and so withdrew them from the possible attractions of literature. But, after all, whatever general truth may lie in such speculations, the way of a young man with his own life is as incalculable as any of the four things which Agur son of Jakeh declared to be past finding out; local and special accidents rather than general communal influences are apt to shape the choice of boys of exceptional character, and we have many instances of great talents turning to literature or art when war or commerce or science was the dominant attraction of social life.

But even recognizing that the followers of Chaucer were not men of genius, it seems strange that their imitation of Chaucer was what it was. They not only entirely failed to see what his merits as an artist were and how greatly superior his mature work is to his earlier in point of technique; they even preferred the earlier and imitated it almost exclusively. Furthermore, his

mastery of verse seemed to them to consist solely in writing verses of approximately four or five stresses and arranging them in couplets or in stanzas of seven or eight lines. Their preference for the early allegorical work can be explained by their lack of taste and critical discernment and by the great vogue of allegorical writing in England and France. Men who are just beginning to think about the distinction between literature and ordinary writing usually feel that it consists in making literary expression differ as widely as possible from simple direct speech. For this reason some sort of artificial diction is developed and some artificial word order devised. Allegory is used as an elegant method of avoiding unpoetical plainness, and is an easy means of substituting logic for imagination. The failure to reproduce in some degree at least the melody and smoothness of Chaucer's decasyllabic verse, and the particular form which that failure took in Lydgate, are to be explained by the fact that Lydgate and his fellows never knew how Chaucer's verse sounded when properly read. It is a mistake to suppose that the disappearance of final unaccented *e* from many words or its instability in many others made it difficult for Lydgate and his fellows to write melodious verse. Melodious verse has been written since the disappearance of all these sounds, and the possibility of a choice between a form with final *e* and one without it is not a hindrance but an advantage to a poet, as Goethe, Schiller, Heine and innumerable German poets have shown by their practice. The real difficulty with these men was that they pronounced Chaucer's verse as if it were written in the English of their own day. As a matter of fact all the types of verse discovered by scholars in Lydgate's poems can be discovered in Chaucer's also if they be read with Lydgate's pronunciation. Chaucer did not write archaic English, as some have supposed,—that is, English of an earlier age than his own,—it would have been impossible for him to do so with the unflinching accuracy he shows; he did, however, write a conservative, perhaps an old-fashioned, English, such as was spoken by the conservative members of the class of society to which he was attached and for which he wrote. An English with fewer final *e*'s was already in existence among the less conservative classes, and this rapidly became standard English in consequence of the social changes which occurred during his own life. We know that a misunderstanding of Chaucer's verse existed from the 16th century to the time of Thomas Tyrwhitt; it seems clear that it began even earlier, in Chaucer's own lifetime.

There are several poems of the 15th century which were long ascribed to Chaucer. Among them are:—the *Complaint of the Black Knight*, or *Complaint of a Lover's Life*, now known to be Lydgate's; the *Mother of God*, now ascribed to Hoccleve; the *Cuckoo and the Nightingale*, by Clanvowe; *La Belle Dame sans merci*, a translation from the French of Alain Chartier by Richard Ros; *Chaucer's Dream*, or *the Isle of Ladies*; the *Assembly of Ladies*; the *Flower and the Leaf*; and the *Court of Love*. The two poems of Lydgate and Hoccleve are as good as Chaucer's poorest work. The *Assembly of Ladies* and the *Flower and the Leaf* are perhaps better than the *Book of the Duchess*, but not so good as the *Parliament of Fowls*. The *Flower and the Leaf*, it will be remembered, was very dear to John Keats, who, like all his contemporaries, regarded it as Chaucer's. An additional interest attaches to both it and the *Assembly of Ladies*, from the fact that the author may have been a woman; Professor Skeat is, indeed, confident that he knows who the woman was and when she wrote. These poems, like the *Court of Love*, are thoroughly conventional in material, all the figures and poetical machinery may be found in dozens of other poems in England and France, as Professor Neilson has shown for the *Court of Love* and Mr Marsh for the *Flower and the Leaf*; but there are a freshness of spirit and a love of beauty in them that are not common; the conventional birds and flowers are there, but they seem, like those of Chaucer's *Legend*, to have some touch of life, and the conventional companies of ladies and gentlemen ride and talk and walk with natural grace and ease. The *Court of Love* is usually ascribed to a very late date, as late even as the middle of the 16th century. If this is correct, it is a notable instance of the persistence of a Chaucerian influence. An effort has been made, to be sure, to show that it was written by Scogan and that the writing of it constituted the offence mentioned by Chaucer in his *Envoy to Scogan*, but it has been clearly shown that this is impossible, both because the language is later than Scogan's time and because nothing in the poem resembles the offence clearly described by Chaucer.

Whatever may be true of the authorship of the *Assembly of Ladies* and the *Flower and the Leaf*, there were women writers in England in the middle ages. Juliana of Norwich wrote her *Revelations of Divine Love* before 1400. The much discussed Dame Juliana Berners, the supposed compiler of the treatise on hunting in the *Book of St Albans*, may be mythical, though there is no reason why a woman should not have written such a book; and a shadowy figure that disappears entirely in the sunlight is the supposed authoress of the *Nut Brown Maid*, for if language is capable of definite meaning, the last stanza declares unequivocally that the poem is the work of a man. But there is a poem warning young women against entering a nunnery which may be by a woman, and there is an interesting entry among the records of New Romney for 1463-1464, "Paid to Agnes Forde for the play of the Interlude of our Lord's Passion, 6s. 8d.," which is apparently the earliest mention of a woman dramatist in England. Finally, Margaret, countess of Richmond, the mother of Henry VII., not only aided scholars and encouraged writers, but herself translated the (spurious) fourth book of St Thomas à Kempis's *Imitatio Christi*. Another Margaret, the duchess of Burgundy, it will be remembered, encouraged Caxton in his translation and printing. Women seem, indeed, to have been especially lovers of books and patrons of writers, and Skelton, if we may believe his *Garland of Laurel*, was surrounded by a bevy of ladies comparable to a modern literary club; Erasmus's Suffragette Convention may correspond to no reality, but the Learned Lady arguing against the Monk for the usefulness and pleasure derived from books was not an unknown type. Women were capable of many things in the middle ages. English records show them to have been physicians, churchwardens, justices of the peace and sheriffs, and, according to a satirist, they were also priests.

The most original and powerful poetry of the 15th century was composed in popular forms for the ear of the common people and was apparently written without conscious artistic purpose. Three classes of productions deserve special attention,—songs and carols, popular ballads and certain dramatic compositions. The songs and carols belong to a species which may have existed in England before the Norman Conquest, but which certainly was greatly modified by the musical and lyric forms of France. The best of them are the direct and simple if not entirely artless expressions of personal emotion, and even when they contain, as they sometimes do, the description of a person, a situation, or an event, they deal with these things so subjectively, confine themselves so closely to the rendering of the emotional effect upon the singer, that they lose none of their directness or simplicity. Some of them deal with secular subjects, some with religious, and some are curious and delightful blendings of religious worship and aspiration with earthly tenderness for the embodiments of helpless infancy and protecting motherhood which gave Christianity so much of its power over the affections and imagination of the middle ages. Even those which begin as mere expressions of joy in the Yule-tide eating and drinking and merriment catch at moments hints of higher joys, of finer emotions, and lift singer and hearer above the noise and stir of earth. Hundreds of songs written and sung in the 15th century must have perished; many, no doubt, lived only a single season and were never even written down; but chance has preserved enough of them to make us wonder at the age which could produce such masterpieces of tantalizing simplicity.

The lyrics which describe a situation form a logical, if not a real transition to those which narrate an episode or an event. The most famous of the latter, the *Nut Brown Maid*, has often been called a ballad, and "lyrical ballad" it is in the sense established by Coleridge and Wordsworth, but its affinities are rather with the song or carol than with the folk-ballad, and, like Henryson's charming *Robin and Malkin*, it is certainly the work of a man of culture and of conscious artistic purpose and methods. Unaccompanied, as it is, by any other work of the same author, this poem, with its remarkable technical merits, is an even more astonishing literary phenomenon than the famous single sonnet of Blanco White. It can hardly be doubted that the author learned his technique from the songs and carols.

The folk-ballad, like the song or carol, belongs in some form to immemorial antiquity. It is doubtless a mistake to suppose that any ballad has been preserved to us that is a purely communal product, a confection of the common knowledge, traditions and emotions of the community wrought by subconscious processes into a song that finds chance but inevitable utterance through one or more individuals as the whole commune moves in its molecular dance. But it is equally a mistake to argue that ballads are essentially metrical romances in a state of decay. Both the matter and the manner of most of the best ballads forbid such a supposition, and it can hardly be doubted that in some of the folk-ballads of the 15th century are preserved not only traditions of dateless antiquity, but formal elements and technical processes that actually are derived from communal song and dance. By the 15th century, however, communal habits and processes of composition had ceased, and the

traditional elements, formulae and technique had become merely conventional aids and guides for the individual singer. Ancient as they were, conventional as, in a sense, they also were, they exercised none of the deadening, benumbing influence of ordinary conventions. They furnished, one may say, a vibrant framework of emotional expression, each tone of which moved the hearers all the more powerfully because it had sung to them so many old, unhappy, far-off things, so many battles and treacheries and sudden griefs; a framework which the individual singer needed only to fill out with the simplest statement of the event which had stirred his own imagination and passions to produce, not a work of art, but a song of universal appeal. Not a work of art, because there are scarcely half a dozen ballads that are really works of art, and the greatest ballads are not among these. There is scarcely one that is free from excrescences, from dulness, from trivialities, from additions that would spoil their greatest situations and their greatest lines, were it not that we resolutely shut our ears and our eyes, as we should, to all but their greatest moments. But at their best moments the best ballads have an almost incomparable power, and to a people sick, as we are, of the ordinary, the usual, the very trivialities and impertinences of the ballads only help to define and emphasize these best moments. In histories of English literature the ballads have been so commonly discussed in connexion with their rediscovery in the 18th century, that we are apt to forget that some of the very best were demonstrably composed in the 15th and that many others of uncertain date probably belong to the same time.

Along with the genuine ballads dealing with a recent event or a traditional theme there were ballads in which earlier romances are retold in ballad style. This was doubtless inevitable in view of the increasing epic tendency of the ballad and the interest still felt in metrical romances, but it should not mislead us into regarding the genuine folk-ballad as an out-growth of the metrical romance.

Besides the ordinary epic or narrative ballad, the 15th century produced ballads in dramatic form, or, perhaps it were better to say, dramatized some of its epic ballads. How commonly this was done we do not know, but the scanty records of the period indicate that it was a widespread custom, though only three plays of this character (all concerning Robin Hood) have come down to us. These plays had, however, no further independent development, but merely furnished elements of incident and atmosphere to later plays of a more highly organized type. With these ballad plays may also be mentioned the Christmas plays (usually of St George) and the sword-dance plays, which also flourished in the 15th century, but survive for us only as obscure elements in the masques and plays of Ben Jonson and in such modern rustic performances as Thomas Hardy has so charmingly described in *The Return of the Native*.

The additions which the 15th century made to the ancient cycles of Scripture plays, the so-called Mysteries, are another instance of a literary effort which spent itself in vain (see *DRAMA*). The most notable of these are, of course, the world renowned comic scenes in the *Towneley* (or *Wakefield*) *Plays*, in the pageants of Cain, of Noah and of the Shepherds. In none of these is the 15th century writer responsible for the original comic intention; in the pageants of Cain and of the Shepherds fragments of the work of a 14th century writer still remain to prove the earlier existence of the comic conception, and that it was traditional in the Noah pageant we know from the testimony of Chaucer's Miller; but none the less the 15th century writer was a comic dramatist of original power and of a skill in the development of both character and situation previously unexampled in England. The inability of Lydgate to develop a comic conception is strikingly displayed if one compares his *Pageant for Presentation before the King at Hereford* with the work of this unknown artist. But in our admiration for this man and his famous episode of Mak and the fictitious infant, we are apt to forget the equally fine, though very different qualities shown in some of the later pageants of the *York Plays*. Such, for example, is the final pageant, that of the *Last Judgment*, a drama of slow and majestic movement, to be sure, but with a large and fine conception of the great situation, and a noble and dignified elocution not inadequate to the theme.

The *Abraham and Isaac* play of the Brome MS., extant as a separate play and perhaps so performed, which has been so greatly admired for its cumulative pathos, also belongs demonstrably to this century. It is not, as has been supposed, an intermediate stage between French plays and the Chester *Abraham and Isaac*, but is derived directly from the latter by processes which comparison of the two easily reveals. Scripture plays of a type entirely different from the well-known cyclic mysteries, apparently confined to the Passion and Resurrection and the related events, become known to us for the first time in the records of this century. Such plays seem to have been confined to the towns of the south, and, as both their location and their structure suggest, may have been borrowed from France. In any event, the records show that they flourished greatly and that new versions were made from time to time.

Another form of the medieval drama, the Morality Play, had its origin in the 15th century,—or else very late in the 14th. The earliest known examples of it in England date from about 1420. These are the *Castle of Perseverance* and the *Pride of Life*. Others belonging to the century are *Mind, Will and Understanding*, *Mankind* and *Medwall's Nature*. There are also parts of two pageants in the *Ludus Coventriae* (c. 1460) that are commonly classed as Moralities, and these, together with the existence of a few personified abstractions in other plays, have led some critics to suppose that the Morality was derived from the Mystery by the gradual introduction of personified abstractions in the place of real persons. But the two kinds of plays are fundamentally different, different in subject and in technique; and no replacement of real persons by personifications can change a Mystery into a Morality. Moreover, the Morality features in Mysteries are later than the origin of the Morality itself and are due to the influence of the latter. The Morality Play is merely a dramatized allegory, and derives its characters and its peculiar technique from the application of the dramatic method to the allegory, the favourite literary form of the middle ages. None of the 15th century Moralities is literature of the first rank, though both the *Castle of Perseverance* and *Pride of Life* contain passages ringing with a passionate sincerity that communicates itself to the hearer or reader. But it was not until the beginning of the 16th century that a Morality of permanent human interest appeared in *Everyman*, which, after all, is a translation from the Dutch, as is clearly proved by the fact that in the two prayers near the end of the play the Dutch has complicated but regular stanzas, whereas the English has only irregularly rhymed passages.

Besides the Mysteries and Moralities, the 15th century had also Miracle Plays, properly so called, dealing with the lives, martyrdoms and miracles of saints. As we know these only from records of their performance or their mere existence—no texts have been preserved to us, except the very curious *Play of the Sacrament*—it is impossible to speak of their literary or dramatic qualities. The Miracle Play as a form was, of course, not confined to the 15th century. Notwithstanding the assertions of historians of literature that it died out in England soon after its introduction at the beginning of the 12th century, its existence can be demonstrated from c. 1110 to the time of Shakespeare. But records seem to indicate that it flourished especially during this period of supposed barrenness.

What was the nature of the "Komedie of Troylous and Pandor" performed before Henry VIII. on the 6th of January 1516 we have no means of knowing. It is very early indeed to assume the influence of either classical or Italian drama, and although we have no records of similar plays from the 15th century, it must be remembered that our records are scanty, that the middle ages applied the dramatic method to all sorts of material, and that it is therefore not impossible that secular plays like this were performed at court at a much earlier date. The record at any rate does not indicate that it was a new type of play, and the *Griselda* story had been dramatized in France, Italy and the Netherlands before 1500.

That not much good prose was written in the 15th century is less surprising than that so little good verse was written. The technique of verse composition had been studied and mastered in the preceding age, as we have seen, but the technique of prose had apparently received no serious consideration. Indeed, it is doubtful if any one thought of prose as a possible medium of artistic expression. Chaucer apparently did not, in spite of the comparative excellence of his Preface to the *Astrolabe* and his occasional noteworthy successes with the difficulties of the philosophy of Boethius; Wycliffe is usually clumsy; and the translators of Mandeville, though they often give us passages of great charm, obviously were plain men who merely translated as best they could. There was, however, a comparatively large amount of prose written in the 15th century, mainly for religious or educational purposes, dealing with the same sorts of subjects that were dealt with in verse, and in

some cases not distinguishable from the verse by any feature but the absence of rhyme. The vast body of this we must neglect; only five writers need be named: John Capgrave, Reginald Pecock, Sir John Fortescue, Caxton and Malory. Capgrave, the compiler of the first chronicle in English prose since the Conquest, wrote by preference in Latin; his English is a condescension to those who could not read Latin and has the qualities which belong to the talk of an earnest and sincere man of commonplace ability. Pecock and Fortescue are more important. Pecock (c. 1395-c. 1460) was a man of singularly acute and logical mind. He prided himself upon his dialectic skill and his faculty for discovering arguments that had been overlooked by others. His writings, therefore—or at least the *Repressor*—are excellent in general structure and arrangement, his ideas are presented clearly and simply, with few digressions or excrescences, and his sentences, though sometimes too long, are more like modern prose than any others before the age of Elizabeth. His style is lightened by frequent figures of speech, mostly illustrative, and really illustrative, of his ideas, while his intellectual ingenuity cannot fail to interest even those whom his prejudices and preconceptions repel. Fortescue, like Capgrave, wrote by preference in Latin, and, like Pecock, was philosophical and controversial. But his principal English work, the *Difference between an Absolute and a Limited Monarchy*, differs from Pecock's in being rather a pleading than a logical argument, and the geniality and glowing patriotism of its author give it a far greater human interest.

No new era in literary composition was marked by the activity of William Caxton as translator and publisher, though the printing-press has, of course, changed fundamentally the problem of the dissemination and preservation of culture, and thereby ultimately affected literary production profoundly. But neither Caxton nor the writers whose works he printed produced anything new in form or spirit. His publications range over the whole field of 15th century literature, and no doubt he tried, as his quaint prefaces indicate, to direct the public taste to what was best among the works of the past, as when he printed and reprinted the *Canterbury Tales*, but among all his numerous publications not one is the herald of a new era. The only book of permanent interest as literature which he introduced to the world was the *Morte Darthur* of Sir Thomas Malory, and this is a compilation from older romances (see [ARTHURIAN LEGEND](#)). It is, to be sure, the one book of permanent literary significance produced in England in the 15th century; it glows with the warmth and beauty of the old knight's conception of chivalry and his love for the great deeds and great men of the visionary past, and it continually allures the reader by its fresh and vivid diction and by a syntax which, though sometimes faulty, has almost always a certain naive charm; "thystorye (*i.e.* the history) of the sayd Arthur," as Caxton long ago declared, "is so glorious and shynying, that he is stalled in the first place of the moost noble, beste and worthyest of the Crysten men"; it is not, however, as the first of a new species, but as the final flower of an old that this glorious and shining book retains its place in English literature.

Whatever may have been the effect of the wars and the growth of industrial life in England in withdrawing men of the best abilities from the pursuit of literature, neither these causes nor any other interfered with the activity of writers of lesser powers. The amount of writing is really astonishing, as is also its range. More than three hundred separate works (exclusive of the large number still ascribed to Lydgate and of the seventy printed by Caxton) have been made accessible by the Early English Text Society and other public or private presses, and it seems probable that an equal number remains as yet unpublished. No list of these writings can be given here, but it may not be unprofitable to indicate the range of interests by noting the classes of writing represented. The classification is necessarily rough, as some writings belong to more than one type. We may note, first, love poems, allegorical and unallegorical, narrative, didactic, lyrical and quasi-lyrical; poems autobiographical and exculpatory; poems of eulogy and appeal for aid; tales of entertainment or instruction, in prose and in verse; histories ancient and modern, and brief accounts of recent historical events, in prose and in verse; prose romances and metrical romances; legends and lives of saints, in prose and in verse; poems and prose works of religious meditation, devotion and controversy; treatises of religious instruction, in prose and in verse; ethical and philosophical treatises, and ethical and prudential treatises; treatises of government, of political economy, of foreign travel, of hygiene, of surgery, of alchemy, of heraldry, of hunting and hawking and fishing, of farming, of good manners, and of cooking and carving. Prosaic and intended merely to serve practical uses as many of these were, verse is the medium of expression as often as prose. Besides this large amount and variety of English compositions, it must be remembered that much was also written in Latin, and that Latin and French works of this and other centuries were read by the educated classes.

Although the intellectual and spiritual movement which we call the Italian Renaissance was not unknown in England in the 14th and 15th centuries, it is not strange that it exercised no perceptible influence upon English literature, except in the case of Chaucer. Chaucer was the only English man of letters before the 16th century who knew Italian literature. The Italians who visited England and the Englishmen who visited Italy were interested, not in literature, but in scholarship. Such studies as were pursued by Free, Grey, Flemming, Tilly, Gunthorpe and others who went to Italy, made them better grammarians and rhetoricians, and no doubt gave them a freer, wider outlook, but upon their return to England they were immediately absorbed in administrative cares, which left them little leisure for literary composition, even if they had had any inclination to write. They prepared the way, however, for the leaders of the great intellectual awakening which began in England with Linacre, Colet, More and their fellows, and which finally culminated in the age of Spenser, Bacon, Shakespeare, Jonson, Gilbert, Harvey and Harriott.

When the middle ages ceased in England it is impossible to say definitely. Long after the new learning and culture of the Renaissance had been introduced there, long after classical and Italian models were eagerly chosen and followed, the epic and lyric models of the middle ages were admired and imitated, and the ancient forms of the drama lived side by side with the new until the time of Shakespeare himself. John Skelton, although according to Erasmus "unum Britannicarum literarum lumen ac decus," and although possessing great originality and vigour both in diction and in versification when attacking his enemies or indulging in playful rhyming, was not only a great admirer of Lydgate, but equalled even the worst of his predecessors in aureate pedantries of diction, in complicated impossibilities of syntax, and in meaningless inversions of word-order whenever he wished to write elegant and dignified literature. And not a little of the absurd diction of the middle of the 16th century is merely a continuation of the bad ideals and practices of the refined writers of the 15th.

In fine, the 15th century has, aside from its vigorous, though sometimes coarse, popular productions, little that can interest the lover of literature. It offers, however, in richest profusion problems for the literary antiquarian and the student of the relations between social conditions and literary productivity,—problems which have usually been attacked only with the light weapons of irresponsible speculation, but which may perhaps be solved by a careful comparative study of many literatures and many periods. Moreover, although in the quality of its literary output it is decidedly inferior to the 14th century, the amount and the wide range of its productions indicate the gradual extension of the habit of reading to classes of society that were previously unlettered; and this was of great importance for the future of English literature, just as the innumerable dramatic performances throughout England were important in developing audiences for Marlowe and Shakespeare and Beaumont and Fletcher.

For bibliography see vol. ii. of the *Cambridge History of Literature* (1909); and Brandl's *Geschichte der mittelenenglischen Literatur* (reprinted from Paul's *Grundriss der germanischen Philologie*). Interesting general discussions may be found in the larger histories of English Literature, such as Ten Brink's, Jusserand's, and (a little more antiquated) Courthope's and Morley's.

(J. M. MA.)

### III. ELIZABETHAN TIMES

*General Influences, and Prologue to 1579.*—The history of letters in England from More's *Utopia* (1516), the first Platonic vision, to Milton's *Samson Agonistes* (1671), the latest classic tragedy, is one and continuous. That is the period of the English Renaissance, in the wider sense, and it covers all and more of the literature loosely called "Elizabethan." With all its complexity and subdivisions, it has as real a unity as the age of Pericles, or that of Petrarch and Boccaccio, or the period in

Germany that includes both Lessing and Heine. It is peculiar in length of span, in variety of power, and in wealth of production, though its master-works on the greater scale are relatively few. It is distinct, while never quite cut off, from the middle age preceding, and also from the classical or "Augustan" age that followed. The coming of Dryden denoted a new phase; but it was still a phase of the Renaissance; and the break that declared itself about 1660 counts as nothing beside the break with the middle ages; for this implied the whole change in art, thought and temper, which re-created the European mind. It is true that many filaments unite Renaissance and middle ages, not only in the religious and purely intellectual region, but in that of art. The matter of Geoffrey of Monmouth, the tales of Arthur and of Troilus, the old fairy folklore of the South, the topic of the *Falls of Princes*, lived on; and so did the characteristic medieval form, allegory and many of the old metres of the 14th century. But then these things were transformed, often out of knowledge. Shakespeare's use of the histories of Macbeth, Lear and Troilus, and Spenser's of the allegoric romance, are examples. And when the gifts of the middle ages are not transformed, as in the *Mirror for Magistrates*, they strike us as survivals from a lost world.

So vital a change took long in the working. The English Renaissance of letters only came into full flower during the last twenty years of the 16th century, later than in any Southern land; but it was all the richer for delay, and would have missed many a life-giving element could it have been driven forward sooner. If the actual process of genius is beyond analysis, we can still notice the subjects which genius receives, or chooses, to work upon, and also the vesture which it chooses for them; and we can watch some of the forces that long retard but in the end fertilize these workings of genius.

What, then, in England, were these forces? Two of them lie outside letters, namely, the political settlement, culminating in the later reign of Elizabeth, and the religious settlement, whereby the Anglican Church grew out of the English Reformation. A third force lay within the sphere of the Renaissance itself, in the narrower meaning of the term. It was culture—the prefatory work of culture and education, which at once prepared and put off the flowering of pure genius. "Elizabethan" literature took its complexion from the circumstance that all these three forces were in operation at once. The Church began to be fully articulate, just when the national feeling was at its highest, and the tides of classical and immigrant culture were strongest. Spenser's *Faerie Queene*, Hooker's *Ecclesiastical Polity* and Shakespeare's *Henry V.* came in the same decade (1590-1600). But these three forces, political, religious and educational, were of very different duration and value. The enthusiasm of 1590-1600 was already dying down in the years 1600-1610, when the great tragedies were written; and soon a wholly new set of political forces began to tell on art. The religious inspiration was mainly confined to certain important channels; and literature as a whole, from first to last, was far more secular than religious. But Renaissance culture, in its ramifications and consequences, tells all the time and over the whole field, from 1500 to 1660. It is this culture which really binds together the long and varied chronicle. Before passing to narrative, a short review of each of these elements is required.

Down to 1579 the Tudor rule was hardly a direct inspiration to authors. The reign of Henry VII. was first duly told by Bacon, and that of Henry VIII. staged by Shakespeare and Fletcher, in the time of James I. Sir Thomas More found in Roper, and Wolsey in Cavendish, sound biographers, who are nearly the earliest in the language. The later years of Henry VIII. were full of episodes too tragically picturesque for safe handling in the lifetime of his children. The next two reigns were engrossed with the religious war; and the first twenty years of Elizabeth, if they laid the bases of an age of peace, well-being, and national self-confidence that was to prove a teeming soil for letters, were themselves poor in themes for patriotic art. The abortive treason of the northern earls was echoed only in a ringing ballad. But the voyagers, freebooters, and explorers reported their experiences, as a duty, not for fame; and these, though not till the golden age, were edited by Hakluyt, and fledged the poetic fancies that took wing from the "Indian Peru" to the "still-vest Bermoothes." Yet, in default of any true historian, the queen's wise delays and diplomacies that upheld the English power, and her refusal to launch on a Protestant or a national war until occasion compelled and the country was ready, were subjects as uninspiring to poets as the burning questions of the royal marriage or the royal title. But by 1580 the nation was filled with the sense of Elizabeth's success and greatness and of its own prosperity. No shorter struggle and no less achievement could have nursed the insolent, jubilant patriotism of the years that followed; a feeling that for good reasons was peculiar to England among the nations, and created the peculiar forms of the chronicle play and poem. These were borrowed neither from antiquity nor from abroad, and were never afterwards revived. The same exultation found its way into the current forms of ode and pastoral, of masque and allegory, and into many a dedication and interlude of prose. It was so strong as to outlive the age that gave it warrant. The passion for England, the passion of England for herself, animates the bulk of Drayton's *Poly-Olbion*, which was finished so late as 1622. But the public issues were then changing, the temper was darker; and the civil struggle was to speak less in poetry than in the prose of political theory and ecclesiastical argument, until its after-explosion came in the verse of Milton.

The English Reformation, so long political rather than doctrinal or imaginative, cost much writing on all sides; but no book like Calvin's *Institution* is its trophy, at once defining the religious change for millions of later men and marking a term of departure in the national prose. Still, the debating weapons, the axes and billhooks, of vernacular English were sharpened—somewhat jaggedly—in the pamphlet battles that dwarfed the original energies of Sir Thomas More and evoked those of Tyndale and his friends. The powers of the same style were proved for descriptive economy by Starkey's *Dialogue between Pole and Lupset*, and for religious appeal by the blunt sound rhetoric and forthright jests in the sermons of Latimer (died 1555). Foxe's reports of the martyrs are the type of early Protestant English (1563); but the reforming divines seldom became real men of letters even when their Puritanism, or discontent with the final Anglican settlement and its temper, began to announce itself. Their spirit, however, comes out in many a corner of poetry, in Gascoigne's *Steel Glass* as in Spenser's *Shepherd's Calendar*; and the English Reformation lived partly on its pre-natal memories of Langland as well as of Wycliffe. The fruit of the struggle, though retarded, was ample. Carrying on the work of Fisher and Cranmer, the new church became the nursing mother of English prose, and trained it more than any single influence,—trained it so well, for the purposes of sacred learning, translation and oratory, and also as a medium of poetic feeling, that in these activities England came to rival France. How late any religious writer of true rank arose may be seen by the lapse of over half a century between Henry VIII.'s Act of Supremacy and Hooker's treatise. But after Hooker the chain of eloquent divines was unbroken for a hundred years.

Renaissance culture had many stages and was fed from many streams. At the outset of the century, in the wake of Erasmus, under the teaching of Colet and his friends, there spread a sounder knowledge of the Greek and Latin tongues, of the classic texts, and so of the ancient life and mind. This period of humanism in the stricter sense was far less brilliant than in Italy and France. No very great scholar or savant arose in Britain for a long time; but neo-Latin literature, the satellite of scholarship, shone brightly in George Buchanan. But scholarship was created and secured; and in at least one, rather solitary, work of power, the *Utopia* (which remained in Latin till 1551), the fundamental process was begun which appropriates the Greek mind, not only for purposes of schooling, but as a source of new and independent thinking. In and after the middle of the century the classics were again put forward by Cheke, by Wilson in his *Art of Rhetoric* (1553), and by Ascham in his letters and in his *Schoolmaster* (1570), as the true staple of humane education, and the pattern for a simple yet lettered English. The literature of translations from the classics, in prose and verse, increased; and these works, at first plain, business-like, and uninspired, slowly rose in style and power, and at last, like the translations from modern tongues, were written by a series of masters of English, who thus introduced Plutarch and Tacitus to poets and historians. This labour of mediation was encouraged by the rapid expansion and reform of the two universities, of which almost every great master except Shakespeare was a member; and even Shakespeare had ample Latin for his purpose.

The direct impact of the classics on "Elizabethan" literature, whether through such translations or the originals, would take long to describe. But their indirect impact is far stronger, though in result the two are hard to discern. This is another point that distinguishes the English Renaissance from the Italian or the French, and makes it more complex. The

**Italy and France.** knowledge of the thought, art and enthusiasms of Rome and Athens constantly came round through Italy or France, tinted and charged in the passage with something characteristic of those countries. The early playwrights read Seneca in Latin and English, but also the foreign Senecan tragedies. Spenser, when starting on his pastorals, studied the Sicilians, but also Sannazaro and Marot. Shakespeare saw heroic antiquity through Plutarch, but also, surely, through Montaigne's reading of antiquity. Few of the poets can have distinguished the original fountain of Plato from the canalized supply of the Italian Neoplatonists. The influence, however, of Cicero on the Anglican pulpit was immediate as well as constant; and so was that of the conciser Roman masters, Sallust and Tacitus, on Ben Jonson and on Bacon. Such scattered examples only intimate the existence of two great chapters of English literary history,—the effects of the classics and the effects of Italy. The bibliography of 16th-century translations from the Italian in the fields of political and moral speculation, poetry, fiction and the drama, is so large as itself to tell part of the story. The genius of Italy served the genius of England in three distinctive ways. It inspired the recovery, with new modulations, of a lost music and a lost prosody. It modelled many of the chief poetic forms, which soon were developed out of recognition; such were tragedy, allegory, song, pastoral and sonnet. Thirdly, it disclosed some of the master-thoughts upon government and conduct formed both by the old and the new Mediterranean world. Machiavelli, the student of ancient Rome and modern Italy, riveted the creed of Bacon. It might be said that never has any modern people so influenced another in an equal space of time—and letters, here as ever, are only the voice, the symbol, of a whole life and culture—if we forgot the sway of French in the later 17th and 18th centuries. And the power of French was alive also in the 16th. The track of Marot, of Ronsard and the Pleiad and Desportes, of Rabelais and Calvin and Montaigne, is found in England. Journeymen like Boisteau and Belleforest handed on immortal tales. The influence is noteworthy of Spanish mannerists, above all of Guevara upon sententious prose, and of the novelists and humorists, headed by Cervantes, upon the drama. German legend is found not only in Marlowe's *Faustus*, but in the by-ways of play and story. It will be long before the rich and coloured tangle of these threads has been completely unravelled with due tact and science. The presence of one strand may here be mentioned, which appears in unexpected spots.

As in Greece, and as in the day of Coleridge and Shelley, the fabric of poetry and prose is shot through with philosophical ideas; a further distinction from other literatures like the Spanish of the golden age or the French of 1830.

**Philosophy.** But these were not so much the ideas of the new physical science and of Bacon as of the ethical and metaphysical ferment. The wave of free talk in the circles of Marlowe, Greville and Raleigh ripples through their writings. Though the direct influence of Giordano Bruno on English writers is probably limited to a reminiscence in the *Faerie Queene* (Book vii.), he was well acquainted with Sidney and Greville, argued for the Copernican theory at Greville's house, lectured on the soul at Oxford, and published his epoch-marking Italian dialogues during his two years' stay (1583-1585) in London. The debates in the earlier schools of Italy on the nature and tenure of the soul are heard in the *Nosce Teipsum* (1599) of Sir John Davies; a stoicism, "of the schools" as well as "of the blood," animates Cassius and also the French heroes of Chapman; and if the earlier drama is sown with Seneca's old maxims on sin and destiny, the later drama, at least in Shakespeare, is penetrated with the freer reading of life and conduct suggested by Montaigne. Platonism—with its *vox angelica* sometimes a little hoarse—is present from the youthful *Hymns* of Spenser to the last followers of Donne; sometimes drawn from Plato, it is oftener the Christianized doctrine codified by Ficino or Pico. It must be noted that this play of philosophic thought only becomes marked after 1580, when the preparatory tunings of English literature are over.

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We may now quickly review the period down to 1580, in the departments of prose, verse and drama. It was a time which left few memorials of form.

Early modern English prose, as a medium of art, was of slow growth. For long there was alternate strife and union (ending in marriage) between the Latin, or more rhetorical, and the ancestral elements of the language, and this was true both of diction and of construction. We need to begin with the talk of actual life, as we find it in the hands of the more naïf writers, in its idiom and gusto and unshapen power, to see how style gradually declared itself. In state letters and reports, in the recorded words of Elizabeth and Mary of Scotland and public men, in travels and memoirs, in Latimer, in the rude early versions of Cicero and Boëthius, in the more unstudied speech of Ascham or Leland, the material lies. At the other extreme there are the English liturgy (1549, 1552, 1559, with the final fusion of Anglican and Puritan eloquence), and the sermons of Fisher and Cranmer,—nearly the first examples of a sinuous, musical and Ciceronian cadence. A noble pattern for saga-narrative and lyrical prose was achieved in the successive versions (1526-1540-1568) of the Hebrew and Greek Scriptures, where a native simple diction of short and melodious clauses are prescribed by the matter itself. Prose, in fact, down to Shakespeare's time, was largely the work of the churchmen and translators, aided by the chroniclers. About the mid-century the stories, as well as the books of conduct and maxim, drawn from Italy and France, begin to thicken. Perverted symmetry of style is found in euphuistic hacks like Pettie. Painter's *Palace of Pleasure* (1566) provided the plots of Bandello and others for the dramatists. Hoby's version (1561) of Castiglione's *Courtier*, with its command of elate and subtle English, is the most notable imported book between Berners's *Froissart* (1523-1525) and North's *Plutarch* (1579). Ascham's *Schoolmaster* is the most typical English book of Renaissance culture, in its narrower sense, since *Utopia*. Holinshed's *Chronicle* (1577-1587) and the work of Halle, if pre-critical, were all the fitter to minister to Shakespeare.

The lyric impulse was fledged anew at the court of Henry VIII. The short lines and harping burdens of Sir Thomas Wyatt's songs show the revival, not only of a love-poetry more plangent than anything in English since Chaucer, but also of the long-deadened sense of metre. In Wyatt's sonnets, octaves, terzines and other Italian measures, we can watch the painful triumphant struggles of this noble old master out of the slough of formlessness in which verse had been left by Skelton. Wyatt's primary deed was his gradual rediscovery of the iambic decasyllabic line duly accented—the line that had been first discovered by Chaucer for England; and next came its building into sonnet and stanza. Wyatt (d. 1542) ended with perfect formal accuracy; he has the honours of victory; and Henry Howard, earl of Surrey (d. 1547), a younger-hearted and more gracious but a lighter poet, carried on his labour, and caught some of Chaucer's as well as the Italian tunes. The blank verse of his two translated *Aeneids*, like all that written previous to Peele, gave little inkling of the latencies of the measure which was to become the cardinal one of English poetry. It was already the vogue in Italy for translations from the classics; and we may think of Surrey importing it like an uncut jewel and barely conscious of its value. His original poems, like those of Wyatt, waited for print till the eve of Elizabeth's reign, when they appeared, with those of followers like Grimoald, in Tottel's *Miscellany* (1557), the first of many such garlands, and the outward proof of the poetical revival dating twenty years earlier. But this was a false dawn. Only one poem of authentic power, Sackville's *Induction* (1563) to that dreary patriotic venture, *A Mirror for Magistrates*, was published for twenty years. In spirit medieval, this picture of the gates of hell and of the kings in bale achieves a new melody and a new intensity, and makes the coming of Spenser far less incredible. But poetry was long starved by the very ideal that nursed it—that of the all-sided, all-accomplished "courtier" or cavalier, to whom verse-making was but one of all the accomplishments that he must perfect, like fencing, or courting, or equestrian skill. Wyatt and Surrey, Sackville and Sidney (and we may add Hamlet, a true Elizabethan) are of this type. One of the first competent professional writers was George Gascoigne, whose remarks on metric, and whose blank verse satire, *The Steel Glass* (1576), save the years between Sackville and Spenser. Otherwise the gap is filled by painful rhymesters with rare flashes, such as Googe, Churchyard and Turberville.

The English Renaissance drama, both comic and tragic, illustrates on the largest scale the characteristic power of the antique at this period—at first to reproduce itself in imitation, and then to generate something utterly different from itself, something that throws the antique to the winds. Out of the Morality, a sermon upon the certainty of death or the temptations of the soul, acted by personified qualities and supernatural creatures, had grown up, in the reign of Henry VII., the Interlude, a dialogue spoken by representative types or trades, who faintly recalled those in Chaucer's *Prologue*. These forms, which may be termed medieval, continued long and blended; sometimes heated, as in *Respublica*, with doctrine, and usually lightened by the comic play of a "Vice" or incarnation of

**Drama to 1580.**

sinister roguery. John Heywood was the chief maker of the pure interludes, and Bishop Bale of the Protestant medleys; his *King Johan*, a reformer's partisan tract in verse, contains the germs of the chronicle play. In the drama down to 1580 the native talent is sparse enough, but the historical interest is high. Out of a seeming welter of forms, the structure, the metres and the species that Kyd and Marlowe found slowly emerged. Comedy was first delivered from the interlude, and fashioned in essence as we know it, by the schoolmasters. Drawing on Plautus, they constructed duly-knitted plots, divided into acts and scenes and full of homely native fun, for their pupils to present. In *Thersites* (written 1537), the oldest of these pieces, and in Udall's *Ralph Roister Doister* (1552 at latest), the best known of them, the characters are lively, and indeed are almost individuals. In others, like *Misogonus* (written 1560), the abstract element and improving purpose remain, and the source is partly neo-Latin comedy, native or foreign. Romance crept in: serious comedy, with its brilliant future, the comedy of high sentiment and averted dangers mingled still with farce, was shadowed forth in *Damon and Pithias* and in the curious play *Common Conditions*; while the domestic comedy of intrigue dawned in Gascoigne's *Supposes*, adapted from Ariosto. Thus were displaced the ranker rustic fun of *Gammer Gurton's Needle* (written c. 1559) and other labours of "rhyming mother-wits." But there was no style, no talk, no satisfactory metre. The verse of comedy waited for Greene, and its prose for Lyly. Structure, without style, was also the main achievement of the early tragedies. The Latin plays of Buchanan, sometimes biblical in topic, rest, as to their form, upon Euripides. But early English tragedy was shapen after the Senecan plays of Italy and after Seneca himself, all of whose dramas were translated by 1581. *Gorboduc, or Ferrex and Porrex*, acted about 1561, and written by Sackville and Norton, and Hughes' *Misfortunes of Arthur* (acted 1588), are not so much plays as wraiths of plays, with their chain of slaughters and revenges, their two-dimensional personages, and their lifeless maxims which fail to sweeten the bloodshot atmosphere. The Senecan form was not barren in itself, as its sequel in France was to show: it was only barren for England. After Marlowe it was driven to the study, and was still written (possibly under the impulse of Mary countess of Pembroke), by Daniel and Greville, with much reminiscence of the French Senecans. But it left its trail on the real drama. It set the pattern of a high tragical action, often motivated by revenge, swayed by large ideas of fate and retribution, and told in blank metre; and it bequeathed, besides many moral sentences, such minor points of mechanism as the Ghost, the Chorus and the inserted play. There were many hybrid forms like *Gismond of Salern*, based on foreign story, alloyed with the mere personifications of the Morality, and yet contriving, as in the case of *Promos and Cassandra* (the foundation of *Measure for Measure*), to interest Shakespeare. Thus the drama by 1580 had some of its carpentry, though not yet a true style or versification. These were only to be won by escape from the classic tutelage. The ruder chronicle play also began, and the reigns of John and Henry V. amongst others were put upon the stage.

*Verse from Spenser to Donne.*—Sir Philip Sidney almost shares with Edmund Spenser the honours of announcing the new verse, for part of his *Astrophel and Stella* was written, if not known in unpublished form, about 1580-1581, and contains ten times the passion and poetry of *The Shepherd's Calendar* (1579). This work, of which only a few passages have the seal of Spenser's coming power, was justly acclaimed for its novelty of experiment in many styles, pastoral, satiric and triumphal, and in many measures: though it was criticized for its "rustic" and archaic diction—a "no language" that was to have more influence upon poetry than any of the real dialects of England. Spenser's desire to write high tragedy, avowed in his *October*, was not to be granted; his nine comedies are lost; and he became the chief non-dramatic poet of his time and country. Both the plaintive pessimism of Petrarch and du Bellay, with their favourite method of emblem, and the Platonic theory of the spiritual love and its heavenly begetting sank into him; and the *Hymns To Love* and *To Beauty* are possibly his earliest verses of sustained perfection and exaltation. These two strains of feeling Spenser never lost and never harmonized; the first of them recurs in his *Complaints* of 1591, above all in *The Ruins of Time*, the second in his *Amoretti* (1595) and *Colin Clout and Epithalamion*, which are autobiographical. These and a hundred other threads are woven into *The Faerie Queene*, an unfinished allegorical epic in honour of moral goodness, of which three books came out in 1590 and three more in 1596, while the fragment *Of Constancy* (so-called) is first found in the posthumous folio of 1609. This poem is the fullest reflex, outside the drama, of the soul and aspirations of the time. For its scenery and mechanism the *Orlando Furioso* of Ariosto furnishes the framework. In both poems tales of knightly adventure intertwine unconfused; in both the slaying of monsters, the capture of strong places, and the release of the innocent, hindered by wizard and sorcerer, or aided by magic sword and horn and mirror, constitute the quest; and in both warriors, ladies, dwarfs, dragons and figures from old mythology jostle dreamily together. To all this pomp Spenser strove to give a moral and often also a political meaning. Ariosto was not a *vates sacer*; and so Spenser took Tasso's theme of the holy war waged for the Sepulchre, and expanded it into a war between good and evil, as he saw them in the world; between chastity and lust, loyalty and detraction, England and Spain, England and Rome, Elizabeth and usurpers, Irish governor and Irish rebel, right and wrong. The title-virtues of his six extant books he affects to take from Aristotle; but Holiness, Temperance, Chastity, Justice, Friendship and Courtesy form a medley of medieval, puritanical and Greek ideals.

Spenser's moral sentiments, often ethereally noble, might well be contrasted, and that not always to their credit, with those more secular and naturalistic ones that rule in Shakespeare or in Bernardino Telesio and Giordano Bruno. But *The Faerie Queene* lives by its poetry; and its poetry lives independently of its creed. The idealized figures of Elizabeth, who is the Faerie Queene, and of the "magnificent" Prince Arthur, fail to bind the adventures together, and after two books the poem breaks down in structure. And indeed all through it relies on episode and pageant, on its prevailing and insuppressible loveliness of scene and tint, of phrasing and of melody, beside which the inner meaning is often an interruption. Spenser is not to be tired; in and out of his tapestry, with its "glooming light much like a shade," pace his figures on horseback, or in durance, with their clear and pictorial allegoric trappings; and they go either singly, or in his favourite masques or pageants, suggested by emblematical painting or civic procession. He is often duly praised for his lingering and liquid melodies and his gracious images, or blamed for their langour; but his ground-tone is a sombre melancholy—unlike that of Jaques—and his deepest quality as a writer is perhaps his angry power. Few of his forty and more thousand lines are unpoetical; in certainty of style amongst English poets who have written profusely, he has no equals but Chaucer, Milton and Shelley. His "artificial" diction, drawn from middle English, from dialect or from false analogy, has always the intention and nearly always the effect of beauty; we soon feel that its absence would be unnatural, and it has taken its rank among the habitual and exquisite implements of English poetry. This equality of noble form is Spenser's strength, as dilution and diffusion of phrase, and a certain monotonous slowness of *tempo*, are beyond doubt his weaknesses. His chief technical invention, the nine-line stanza (*ababbcbC*) was developed not from the Italian octave (*abababcc*), but by adding an alexandrine to the eight-line stave (*ababbcbC*) of Chaucer's *Monk's Tale*. It is naturally articulated twice—at the fifth line, where the turn of repeated rhyme inevitably charms, and at the ninth, which runs now to a crashing climax, now to a pensive and sighing close. In rhyming, Spenser, if not always accurate, is one of the most natural and resourceful of poets. His power over the heroic couplet or quatrain is shown in his fable, *Mother Hubbard's Tale*, and in his curious verse memoir, *Colin Clout*; both of which are medleys of satire and flattery. With formal tasks so various and so hard, it is wonderful how effortless the style of Spenser remains. His *Muiopotmos* is the lightest-handed of mock-heroics. No writer of his day except Marlowe was so faithful to the law of beauty.

The mantle of Spenser fell, somewhat in shreds, upon poets of many schools until the Restoration. As though in thanks to his master Tasso, he lent to Edward Fairfax, the best translator of the *Jerusalem Delivered* (*Godfrey of Bulloigne*, 1600), some of his own ease and intricate melody. Harington, the witty translator of Ariosto (1591) and spoilt child of the court, owed less to Spenser. The allegorical colouring was nobly caught, if sometimes barbarized, in the *Christ's Victory and Triumph* of the younger Giles Fletcher (1610), and Spenser's emblematic style was strained, even cracked, by Phineas Fletcher in *The Purple Island* (1633), an aspiring fable, gorgeous in places, of the human body and faculties. Both of these brethren clipped and marred the stanza, but they form a link between Spenser and their student Milton. The allegoric form, long-winded and broken-backed, survived late in Henry More's and Joseph Beaumont's verse disquisitions on the soul. Spenser's pastoral and allusive manner was allowed by Drayton in his *Shepherd's Garland* (1593), and differently by William Browne in *Britannia's Pastorals* (1613-1616), and by William Basse; while his more honeyed



descriptions took on a mawkish taste in the anonymous *Britain's Ida* and similar poems. His golden Platonic style was buoyantly echoed in *Orchestra* (1596), Sir John Davies' poem on the dancing spheres. He is continually traceable in 17th-century verse, blending with the alien currents of Ben Jonson and of Donne. He was edited and imitated in the age of Thomson, in the age of William Morris, and constantly between.

The typical Elizabethan poet is Michael Drayton; who followed Spenser in pastoral, Daniel, Sidney, Spenser and Shakespeare in sonnet, Daniel again in chronicle and legend, and Marlowe in mythological story, and who yet remained himself. His *Endimion and Phoebe* in passages stands near *Hero and Leander*; his *England's Heroical Epistles* (1597) are in ringing rhetorical couplets; his *Odes* (1606), like the *Ballad of Agincourt* and the *Virginian Voyage*, forestall and equal Cowper's or Campbell's; his *Nymphidia* (1627) was the most popular of burlesque fairy poems; and his pastorals are full of graces and felicities. The work of Drayton that is least read and most often mentioned is his *Poly-Olbia* (1612-1622), a vast and pious effort, now and then nobly repaid, to versify the scenery, legend, customs and particularities of every English county. The more recluse and pensive habit of Samuel Daniel chills his long chronicle poems; but with Chapman he is the clearest voice of Stoicism in Elizabethan letters; and his harmonious nature is perfectly expressed in a style of happy, even excellence, free alike from "fine madness" and from strain. Sonnet and epistle are his favoured forms, and in his *Musophilus* (1599) as well as in his admirable prose *Defence of Rhyme* (1602), he truly prophesies the hopes and glories of that *illustre vulgare*, the literary speech of England. All this patriotic and historic verse, like the earlier and ruder *Albion's England* (1586) of William Warner, or Fitzgeoffrey's poem upon Drake, or the outbursts of Spenser, was written during or inspired by the last twenty years of the queen's reign; and the same is true of Shakespeare's and most of the other history plays, which duly eclipsed the formal, rusty-gray chronicle poem of the type of the *Mirror for Magistrates*, though editions (1559-1610) of the latter were long repeated. Patriotic verse outside the theatre, however, full of zeal, started at a disadvantage compared with love-sonnet, song, or mythic narrative, because it had no models before it in other lands, and remained therefore the more shapeless.

The English love-sonnet, brought in by Wyatt and rifest between 1590 and 1600, was revived as a purely studious imitation by Watson in his *Hekatompathia* (1582), a string of translations in one of the exceptional measures that were freely entitled "sonnets." But from the first, in the hands of Sidney, whose *Astrophel and Stella* (1591) was written, as remarked above, about 1581, the sonnet was ever ready to pulse into feeling, and to flash into unborrowed beauty, embodying sometimes dramatic fancy and often living experience. These three fibres of imitation, imagination and confession are intertwined beyond severance in many of the cycles, and now one, now another is uppermost. Incaution might read a personal diary into Thomas Lodge's *Phyllis* (1593), which is often a translation from Ronsard. Literal judges have announced that Shakespeare's *Sonnets* are but his mode of taking exercise. But there is poetry in "God's plenty" almost everywhere; and few of the series fail of lovely lines or phrasing or even of perfect sonnets. This holds of Henry Constable's *Diana* (1592), of the *Parthenophil and Parthenophe* of Barnabe Barnes (1593), inebriate with poetry, and of the stray minor groups, *Alcilia*, *Licia*, *Caelia*; while the *Caelica* of Fulke Greville, Lord Brooke, in irregular form, is full of metaphysical passion struggling to be delivered. *Astrophel and Stella*, Drayton's *Idea* (1594-1619), Spenser's *Amoretti* and Shakespeare's *Sonnets* (printed 1609) are addressed to definite and probably to known persons, and are charged with true poetic rage, ecstatic or plaintive, desperate or solemn, if they are also intermingled with the mere word-play that mocks or beguiles the ebb of feeling, or with the purely plastic work that is done for solace. In most of these series, as in Daniel's paler but exquisitely-wrought *Delia* (1591-1592), the form is that of the three separate quatrains with the closing couplet for emotional and melodic climax; a scheme slowly but defiantly evolved, through traceable gradations, from that stricter one of Italy, which Drummond and Milton revived, and where the crisis properly coincides with the change from octave to sestet.

The amorous mythologic tale in verse derives immediately from contemporary Italy, but in the beginning from Ovid, whose *Metamorphoses*, familiar in Golding's old version (1555-1557), furnished descriptions, decorations and many tales, while his *Heroides* gave Chaucer and Boccaccio a model for the self-anatomy of tragic or plaintive sentiment. Within ten years, between 1588 and 1598, during the early sonnet-vogue, appeared Lodge's *Scillaes Metamorphosis*, Shakespeare's *Venus and Adonis* and *Rape of Lucrece*, Marlowe's *Hero and Leander* and Drayton's *Endimion and Phoebe*. Shakespeare owed something to Lodge, and Drayton to Marlowe. All these points describe a love-situation at length, and save in one instance they describe it from without. The exception is Marlowe, who achieves a more than Sicilian perfection; he says everything, and is equal to everything that he has to say. In *Venus and Adonis* the poet is enamoured less of love than of the tones and poses of lovers and of the beauty and gallant motion of animals, while in *The Rape of Lucrece* he is intent on the gradations of lust, shame and indignation, in which he has a spectator's interest. Virtuosity, or the delight of the executant in his own brilliant cunning, is the mark of most of these pieces.

If we go to the lyrics, the versified mythic tales and the sonnets of Elizabethan times for the kind of feeling that Molière's Alceste loved and that Burns and Shelley poured into song, we shall often come away disappointed, and think the old poetry heartless. But it is not heartless, any more than it is always impassioned or personal; it is decorative. The feeling is often that of the craftsman; it is not of the singer who spends his vital essence in song and commands an answering thrill so long as his native language is alive or understood. The arts that deal with ivories or enamelling or silver suggest themselves while we watch the delighted tinting and chasing, the sense for gesture and grouping (in *Venus and Adonis*), or the delicate beating out of rhyme in a madrigal, or the designing of a single motive, or two contrasted motives, within the panel of the sonnet. And soon it is evident how passion and emotion readily become plastic matter too, whether they be drawn from books or observation or self-scrutiny. This is above all the case in the sonnet; but it is found in the lyric as well. The result is a wonderful fertility of lyrical pattern, a wonderfully diffused power of lyrical execution, never to recur at any later time of English literature. Wyatt had to recover the very form of such verse from oblivion, and this he did in the school of translation and adaptation. Not only the decasyllabic, but the lyric, in short lines had almost died out of memory, and Wyatt brought it back. From his day to Spenser's there is not much lyric that is noteworthy, though in Gascoigne and others the impulse is seen. The introduction of Italian music, with its favourite metrical schemes, such as the madrigal, powerfully schooled and coloured lyric: in especial, the caressing double ending, regular in Italian but heavier in English, became common. The Italian poems were often translated in their own measure, line by line, and the musical setting retained. Their tunes, or other tunes, were then coupled with new and original poems; and both appeared together in the song-books of Dowland the lutanist, of Jones and Byrd (1588), and in chief (1601-1619) of Thomas Campion. The words of Campion's songs are not only supremely musical in the wider sense, but are chosen for their singing quality. Mised awfully by the heresy that rhyme was wrong, he was yet a master of lovely rhyming, as well as of a lyrical style of great range, gaily or gravely happy. But, as with most of his fellows, singing is rather his calling than his consolation. The lyrics that are sprinkled in plays and romances are the finest of this period, and perhaps, in their kind, of any period. Shakespeare is the greatest in this province also; but the power of infallible and unforgettable song is often granted to slighter, gentler playwrights like Greene and Dekker, while it is denied to men of weightier build and sterner purpose like Chapman and Jonson. The songs of Jonson are indeed at their best of absolute and antique finish; but the irrevocable dew of night or dawn seldom lies upon them as it lies on the songs of Webster or of Fletcher. The best lyrics in the plays are dramatic; they must be read in their own setting. While the action stops, they seize and dally with the dominant emotion of the scene, and yet relieve it. The songs of Lodge and Breton, of Drayton and Daniel, of Oxford and Raleigh, and the fervid brief flights of the Jesuit Southwell, show the omnipresence of the vital gift, whether among professional writers of the journalistic type, or among poets whose gift was not primarily song, or among men of action and quality or men of religion, who only wrote when they were stirred. Lullaby and valentine and compliment, and love-plaint ranging from gallantry to desperation, are all there: and the *Fortunate Hour*, which visits commonly only a few men in a generation, and those but now and then in their lives, is never far off. But the master of melody, Spenser, left no songs, apart from his two insuperable wedding odes. And religious lyric is rarer before the reign of James. Much of the best lyric is saved for us by the various Miscellanies, *A Handful of Pleasant Delights* (1584), the *Phoenix Nest* (1593) and Davison's *Poetical Rhapsody* (1602); while other such collections, like *England's*

*Helicon* (1600), were chiefly garlands of verse that was already in print.

There is plenty of satiric anger and raillery in the spirit of the time, but the most genuine part of it is drawn off into drama. Except for stray passages in Spenser, Drayton and others, formal satire, though profuse, was a literary unreal thing, a pose in the manner of Persius or Juvenal, and tiresome in expression. In this kind only Donne triumphed. The attempts of Lodge and Hall and Marston and John Davies of Hereford and Guilpin and Wither are for the most part simply weariful in different ways, and satire waited for Dryden and his age. The attempt, however, persisted throughout. Wyatt was the first and last who succeeded in the genial, natural Horatian style.

**Metaphysical or fantastic schools.** Verse from Donne to Milton.—As the age of Elizabeth receded, some changes came slowly over non-dramatic verse. In Jonson, as in John Donne (1573-1631), one of the greater poets of the nation, and in many writers after Donne, may be traced a kind of Counter-Renaissance, or revulsion against the natural man and his claims to pleasure—a revulsion from which regret for pleasure lost is seldom far. Poetry becomes more ascetic and mystical, and this feeling takes shelter alike in the Anglican and in the Roman faith. George Herbert (*The Temple*, 1633), the most popular, quaint and pious of the school, but the least poetical; Crashaw, with his one ecstatic vision (*The Flaming Heart*) and occasional golden stanzas; Henry Vaughan, who wrote from 1646 to 1678, with his mystical landscape and magical cadences; and Thomas Traherne, his fellow-dreamer, are the best known of the religious Fantasticists. But, earlier than most of these are Lord Herbert of Cherbury, and Habington with his *Castara* (1634), who show the same temper, if a fitful power and felicity. Such writers form the devouter section of the famous “metaphysical” or “fantastic” school, which includes, besides Donne its founder, pure amorists like Carew (whose touch on certain rhythms has no fellow), young academic followers like Cartwright and Cleveland (in whom survives the vein of satire that also marks the school), and Abraham Cowley, who wrote from 1633 to 1678, and was perhaps the most acceptable living poet about the middle of the century. In his *Life of Cowley* Johnson tramples on the “metaphysical” poets and their vices, and he is generally right in detail. The shock of cold quaintness, which every one of them continually administers, is fatal. Johnson only erred in ignoring all their virtues and all their historical importance.

In Donne poetry became deeply intellectualized, and in temper disquisitive and introspective. The poet’s emotion is played with in a cat-and-mouse fashion, and he torments it subtly. Donne’s passion is so real, if so unheard-of, and his brain so finely-dividing, that he can make almost any image, even the remotest, even the commonest, poetical. His satires, his *Valentine*, his *Litany*, and his lyric or odic pieces in general, have an insolent and sudden daring which is warranted by deep-seated power and is only equalled by a few of those tragedians who are his nearest of kin. The recurring contrast of “wit” or intelligence, and “will” or desire, their struggle, their mutual illumination, their fusion as into some third and undiscovered element of human nature, are but one idiosyncrasy of Donne’s intricate soul, whose general progress, so far as his dateless poems permit of its discovery, seems to have been from a paganism that is unashamed but crossed with gusts of compunction, to a mystical and otherworldly temper alloyed with covetous regrets. The *Anatomy of the World* and other ambitious pieces have the same quality amid their outrageous strangeness. In Donne and his successors the merely ingenious and ransacking intellect often came to overbalance truth and passion; and hence arose conceits and abstract verbiage, and the difficulty of finding a perfect poem, however brief, despite the omnipresence of the poetic gift. The “fantastic” school, if it contains some of the rarest sallies and passages in English, is one of the least satisfactory. Its faults only exaggerate those of Sidney, Greville and Shakespeare, who often misuse homely or technical metaphor; and English verse shared, by coincidence not by borrowing, and with variations of its own, in the general strain and torture of style that was besetting so many poets of the Latin countries. Yet these poets well earn the name of metaphysical, not for their philosophic phrasing, but for the shuttle-flight of their fancy to and fro between the things of earth and the realities of spirit that lie beyond the screen of the flesh.

**Rhythm.** Between Spenser and Milton many measures of lyrical and other poetry were modified. Donne’s frequent use of roughly-accentual, almost tuneless lines is unexplained and was not often followed. Rhythm in general came to be studied more for its own sake, and the study was rewarded. The lovely cordial music of Carew’s amorous iambs, or of Wither’s trochees, or of Crashaw’s odes, or of Marvell’s octo-syllables, has never been regained. The formal ode set in, sometimes regularly “Pindaric” in strophe-grouping, sometimes irregularly “Pindaric” as in Cowley’s experiments. Above all, the heroic couplet, of the isolated, balanced, rhetorical order, such as Spenser, Drayton, Fairfax and Sylvester, the translator (1590-1606) of Du Bartas, had often used, began to be a regular instrument of verse, and that for special purposes which soon became lastingly associated with it. The flatteries of Edmund Waller and the Ovidian translations of Sandys dispute the priority for smoothness and finish, though the fame was Waller’s for two generations; but Denham’s overestimated *Cooper’s Hill* (1642), Cowley’s  *Davideis* (1656), and even Ogilby’s *Aeneid* made the path plainer for Dryden, the first sovereign of the rhetorical couplet which thrives as blank verse declined. Sonnet and madrigal were the favoured measures of William Drummond of Hawthornden, a real and exquisite poet of the studio, who shows the general drift of verse towards sequestered and religious feeling. Drummond’s *Poems* of 1616 and *Flowers of Zion* (1623) are full of Petrarch and Plato as well as of Christian resignation, and he kept alive the artistry of phrasing and versification in a time of indiscipline and conflicting forms. William Browne has been named as a Spenserian, but his *Britannia’s* Pastorals (1613-1616), with their slowly-rippling and overflowing couplets which influenced Keats, were a medley of a novel kind. George Wither may equally rank among the lighter followers of Spenser, the easy masters of lyrical narrative, and the devotional poets. But his *Shepherd’s Hunting* and other pieces in his volume of 1622 contain lovely landscapes, partly English and partly artificial, and stand far above his pious works, and still further above the dreary satires which he lived to continue after the Restoration.

**Herrick.** Of poets yet unmentioned, Robert Herrick is the chief, with his two thousand lyrics and epigrams, gathered in *Hesperides* and *Noble Numbers* (1648). His power of song and sureness of cadence are not excelled within his range of topic, which includes flowers and maidens—whom he treats as creatures of the same race—and the swift decay of both their beauties, and secular regret over this decay and his own mortality and the transience of amorous pleasure, and the virtues of his friends, and country sports and lore, and religious compunction for his own paganism. The *Hesperides* are pure Renaissance work, in natural sympathy with the Roman elegiac writings and with the Pseudo-Anacreon. Cowley is best where he is nearest Herrick, and his posy of short lyrics outlives his “epic and Pindaric art.” There are many writers who last by virtue of one or two poems; Suckling by his adept playfulness, Lovelace and Montrose by a few gallant stanzas, and many a nameless poet by many a consummate cadence. It is the age of sudden flights and brief perfections. All the farther out of reach, yet never wholly despaired of or unattempted in England, was the “long poem,” heroic and noble, the “phantom epic,” that shadow of the ancient masterpieces, which had striven to life in Italy and France. Davenant’s *Gondibert* (1651), Cowley’s *Davideis* and Chamberlayne’s *Pharonnida* (1659) attest the effort which Milton in 1658 resumed with triumph. These works have between them all the vices possible to epic verse, dulness and flatness, faintness and quaintness and incoherence. But there is some poetry in each of them, and in *Pharonnida* there is far more than enough poetry to save it.

**Milton.** Few writers have found a flawless style of their own so early in life as John Milton (1608-1674). His youthful pieces show some signs of Spenser and the Caroline fantasticists; but soon his vast poetical reading ran clear and lay at the service of his talent. His vision and phrasing of natural things were already original in the *Nativity Ode*, written when he was twenty; and, there also, his versification was already that of a master, of a renovator. The pensive and figured beauty of *L’Allegro* and *Il Penseroso*, two contrasted emblematic panels, the high innocent Platonism and golden blank verse of the *Comus* (1634); the birth of long-sleeping power in the *Lycidas* (1637), with its unapproached contrivance both in evolution and detail, where the precious essences of earlier myth and pastoral seem to be distilled for an offering in honour of the tombless friend;—the newness, the promise, the sureness of it all amid the current schools! The historian finds in these poems, with their echoes of Plato and Sannazzaro, of Geoffrey of Monmouth and St John, the richest and most perfect instance of the studious, decorative Renaissance style, and is not surprised to find Milton’s scholars a century later in the age of Gray. The critic, while feeling that the strictly lyrical, spontaneous element is absent, is all the more

baffled by the skill and enduring charm. The sonnets were written before or during Milton's long immersion (1637-1658) in prose and warfare, and show the same gifts. They are not cast in the traditional form of love-cycle, but are occasional poems; in metre they revert, not always strictly but once or twice in full perfection, to the Italian scheme; and they recall not Petrarch but the spiritual elegies or patriot exaltations of Dante or Guidiccioni.

Milton also had a medieval side to his brain, as the *History of Britain* shows. The heroic theme, which he had resolved from his youth up to celebrate, at last, after many hesitations, proved to be the fall of man. This, for one of his creed and for the audience he desired, was the greatest theme of all. Its scene was the Ptolemaic universe with the Christian heaven and hell inserted. The time, indicated by retrospect and prophecy, was the whole of that portion of eternity, from the creation of Christ to the doomsday, of which the history was sacredly revealed. The subject and the general span of the action went back to the popular mystery play; and Milton at first planned out *Paradise Lost* as such a play, with certain elements of classic tragedy embodied. But according to the current theory the epic, not the drama, was the noblest form of verse; and, feeling where his power lay, he adopted the epic. The subject, therefore, was partly medieval, partly Protestant,—for Milton was a true Protestant in having a variant of doctrine shared by no other mortal. But the ordering and presentment, with their overture, their interpolated episodes or narratives, their journeys between Olympus, Earth and hell, invocations, set similes, battles and divine thunderbolts, are those of the classical epic. Had Milton shared the free thought as well as the scholarship of the Renaissance, the poem could never have existed. With all his range of soul and skill, he had a narrower speculative brain than any poet of equal gift; and this was well for his great and peculiar task. But whatever Milton may fail to be, his heroic writing is the permanent and absolute expression of something that in the English stock is inveterate—the Promethean self-possession of the mind in defeat, its right to solitude there, its claim to judge and deny the victor. This is the spirit of his devils, beside whom his divinities, his unfallen angels (Abdiel excepted), and even his human couple with their radiance and beauty of line, all seem shadowy. The discord between Milton's doctrine and his sympathies in *Paradise Lost* (1667) has never escaped notice. The discord between his doctrine and his culture comes out in *Paradise Regained* (1671), when he has at once to reprobate and glorify Athens, the "mother of arts." In this afterthought to the earlier epic the action is slight, the Enemy has lost spirit, and the Christ is something of a pedagogue. But there is a new charm in its even, grey desert tint, sprinkled with illuminations of gold and luxury. In *Samson Agonistes* (1671) the ethical treatment as well as the machinery is Sophoclean, and the theology not wholly Christian. But the fault of Samson is forgotten in his suffering, which is Milton's own; and thus a cross-current of sympathy is set up, which may not be much in keeping with the story, but revives the somewhat exhausted interest and heightens a few passages into a bare and inaccessible grandeur.

The essential solitude of Milton's energies is best seen in his later style and versification. When he resumed poetry about 1658, he had nothing around him to help him as an artist in heroic language. The most recent memories of the drama were also the worst; the forms of Cowley and Davenant, the would-be epic poets, were impossible. Spenser's manner was too even and fluid as a rule for such a purpose, and his power was of an alien kind. Thus Milton went back, doubtless full of Greek and Latin memories, to Marlowe, Shakespeare and others among the greater dramatists (including John Ford); and their tragic diction and measure are the half-hidden bases of his own. The product, however, is unlike anything except the imitations of itself. The incongruous elements of the *Paradise Lost* and its divided sympathies are cemented, at least superficially, by its style, perhaps the surest for dignity, character and beauty that any Germanic language has yet developed. If dull and pedantic over certain stretches, it is usually infallible. It is many styles in one, and Time has laid no hand on it. In these three later poems its variety can be seen. It is perfect in personal invocation and appeal; in the complex but unfigured rhetoric of the speeches; in narrative of all kinds; for the inlaying work of simile or scenery or pageant, where the quick, pure impressions of Milton's youth and prime—possibly kept fresher by his blindness—are felt through the sometimes conventional setting; and for soliloquy and choric speech of a might unapproachable since Dante. To these calls his blank verse responds at every point. It is the seal of Milton's artistry, as of his self-confidence, for it greatly extends, for the epical purpose, all the known powers and liberties of the metre; and yet, as has often been shown, it does so not spasmodically but within fixed technical laws or rather habits. Latterly, the underlying metrical *ictus* is at times hard to detect. But Milton remains by far the surest and greatest instrumentalist, outside the drama, on the English unrhymed line. He would, however, have scorned to be judged on his form alone. His soul and temper are not merely unique in force. Their historic and representative character ensure attention, so long as the oppositions of soul and temper in the England of Milton's time remain, as they still are, the deepest in the national life. He is sometimes said to harmonize the Renaissance and the Puritan spirit; but he does not do this, for nothing can do it. The Puritan spirit is the deep thing in Milton; all his culture only gives immortal form to its expression. The critics have instinctively felt that this is true; and that is why their political and religious prepossessions have nearly always coloured, and perhaps must colour, every judgment passed upon him. Not otherwise can he be taken seriously, until historians are without public passions and convictions, or the strife between the hierarch and the Protestant is quenched in English civilization.

*Drama, 1580-1642.*—We must now go back to the drama, which lies behind Milton, and is the most individual product of all English Literature. The nascent drama of genius can be found in the "University wits," who flourished between 1580 and 1595, and the chief of whom are Lyly, Kyd, Peele, Greene and Marlowe. John Lyly is the first practitioner in prose—of shapely comic plot and pointed talk—the artificial but actual talk of courtly masquers who rally one another with a bright and barren finish that is second nature. *Campaspe, Sapho and Phao, Midas*, and Lyly's other comedies, mostly written from 1580 to 1591, are frail vessels, often filled with compliment, mythological allegory, or topical satire, and enamelled with pastoral interlude and flower-like song. The work of Thomas Kyd, especially *The Spanish Tragedy* (written c. 1585), was the most violent effort to put new wine into the old Senecan bottles, and he probably wrote the lost pre-Shakespearean *Hamlet*. He transmitted to the later drama that subject of pious but ruinous revenge, which is used by Chapman, Marston, Webster and many others; and his chief play was translated and long acted in Germany. Kyd's want of modulation is complete, but he commands a substantial skill of dramatic mechanism, and he has more than the feeling for power, just as Peele and Greene have more than the feeling for luxury or grace. To the expression of luxury Peele's often stately blank verse is well fitted, and it is by far the most correct and musical before Marlowe's, as his *Arraignment of Paris* (1584) and his *David and Bethsabe* attest. Greene did something to create the blank verse of gentle comedy, and to introduce the tone of idyll and chivalry, in his *Friar Bacon and Friar Bungay* (1594). Otherwise these writers, with Nashe and Lodge, fall into the wake of Marlowe.

*Tamburlaine*, in two parts (part i. c. 1587), *The Life and Death of Doctor Faustus*, *The Jew of Malta*, *Edward II.* (the first chronicle play of genius), and the incomplete poem *Hero and Leander* are Christopher Marlowe's title-deeds (1564-1593). He established tragedy, and inspired its master, and created for it an adequate diction and versification. His command of vibrant and heroic recitative should not obscure his power, in his greater passages, describing the descent of Helen, the passing of Mortimer, and the union of Hero and Leander, to attain a kind of Greek transparency and perfection. The thirst for ideal beauty, for endless empire, and for prohibited knowledge, no poet has better expressed, and in this respect Giordano Bruno is nearest him in his own time. This thirst is his own; his great cartoon-figures, gigantic rather than heroic, proclaim it for him: their type recurs through the drama, from Richard III. to Dryden's orotund heroes; but in *Faustus* and in *Edward II.* they become real, almost human beings. His constructive gift is less developed in proportion, though Goethe praised the planning-out of *Faustus*. The glory and influence of Marlowe on the side of form rest largely on his meteoric blank lines, which are varied not a little, and nobly harmonized into periods, and resonant with names to the point of splendid extravagance; and their sound is heard in Milton, whom he taught how to express the grief and despair of demons dissatisfied with their kingdom. Shakespeare did not excel Marlowe in Marlowe's own excellences, though he humanized Marlowe's Jew, launched his own blank verse on the tide of Marlowe's oratory, and modulated, in *Richard II.*, his master's type of chronicle tragedy.

As the middle ages receded, the known life of man upon this earth became of sovereign interest, and of this interest the

**Shakespeare.** drama is the freest artistic expression. If Marlowe is the voice of the impulse to explore, the plays of Shakespeare are the amplest freight brought home by any voyager. Shakespeare is not only the greatest but the earliest English dramatist who took humanity for his province. But this he did not do from the beginning. He was at first subdued to what he worked in; and though the dry pedantic tragedy was shattered and could not touch him, the gore and rant, the impure though genuine force of Kyd do not seem at first to have repelled him; if, as is likely, he had a hand in *Titus Andronicus*. He probably served with Marlowe and others of the school at various stages in the composition of the three chronicle dramas finally entitled *Henry VI*. But besides the high-superlative style that is common to them all, there runs through them the rhymed rhetoric with which Shakespeare dallied for some time, as well as the softer flute-notes and deeper undersong that foretell his later blank verse. In *Richard III*., though it is built on the scheme and charged with the style of Marlowe, Shakespeare first showed the intensity of his original power. But after a few years he swept out of Marlowe's orbit into his own vaster and unreturning curve. In *King John* the lyrical, epical, satirical and pathetic chords are all present, if they are scarcely harmonized. Meantime, Lyly and Greene having displaced the uncouth comedy, Shakespeare learned all they had to teach, and shaped the comedy of poetic, chivalrous fancy and good-tempered high spirits, which showed him the way of escape from his own rhetoric, and enabled him to perfect his youthful, noble and gentle blank verse.

This attained its utmost fineness in *Richard II*., and its full cordiality and beauty in the other plays that consummate this period—*A Midsummer Night's Dream*, *The Merchant of Venice*, and one romantic tragedy, *Romeo and Juliet*. Behind them lay the earlier and fainter romances, with their chivalry and gaiety, *The Comedy of Errors*, *Love's Labour's Lost* and *The Two Gentlemen of Verona*. Throughout these years blank verse contended with rhyme, which Shakespeare after a while abandoned save for special purposes, as though he had exhausted its honey. The Italian Renaissance is felt in the scenery and setting of these plays. The *novella* furnishes the story, which passes in a city of the Southern type, with its absolute ruler, its fantastic by-laws on which the plot nominally turns, and its mixture of real life and marvel. The personages, at first fainter of feature and symmetrically paired, soon assume sharper outline: Richard II. and Shylock, Portia and Juliet, and Juliet's Nurse and Bottom are created. The *novella* has left the earth and taken wings: the spirit is now that of youth and Fancy (or love brooding among the shallows) with interludes of "fierce vexation," or of tragedy, or of kindly farce. And there is a visionary element, felt in the musings of Theseus upon the nature of poetry of the dream-faculty itself; an element which is new, like the use made of fairy folklore, in the poetry of England.

Tragedy is absent in the succeeding histories (1597-1599), and the comedies of wit and romance (1599-1600), in which Shakespeare perfected his style for stately, pensive or boisterous themes. Falstaff, the most popular as he is the wittiest of all imaginable comic persons, dominates, as to their prose or lower world, the two parts of **1596-1600.** *Henry IV*., and its interlude or offshoot, *The Merry Wives of Windsor*. The play that celebrates Henry V. is less a drama than a pageant, diversified with mighty orations and cheerful humours, and filled with the love of Shakespeare for England. Here the most indigenous form of art invented by the English Renaissance reaches its climax. The Histories are peopled chiefly by men and warriors, of whom Hotspur, "dying in his excellence and flower," is perhaps more attractive than Henry of Agincourt. But in the "middle comedies," *As You Like It*, *Much Ado*, and *Twelfth Night*, the warriors are home at court, where women rule the scene and deserve to rule it; for their wit now gives the note; and Shakespeare's prose, the medium of their talk, has a finer grace and humour than ever before, euphuism lying well in subjection behind it.

Mankind and this world have never been so sharply sifted or so sternly consoled, since Lucretius, as in Shakespeare's tragedies. The energy which created them evades, like that of the sun, our estimate. But they were not out of relation to their time, the first few years of the reign of James, with its conspiracies, its Somerset and Overbury horrors, its enigmatic and sombre figures like Raleigh, and its revulsion from Elizabethan buoyancy. In the same decade were written the chief tragedies of Jonson, Chapman, Dekker, Marston, Tourneur; and *The White Devil*, and *A Yorkshire Tragedy*, and *The Maid's Tragedy*, and *A Woman Killed with Kindness*. But, in spite of Shakespeare's affinities with these authors at many points, *Hamlet*, *Macbeth*, *Lear*, *Othello*, with the three Roman plays (written at intervals and not together), and the two quasi-antique plays *Troilus and Cressida*, and *Timon of Athens*, form a body of drama apart from anything else in the world. They reveal a new tragic philosophy, a new poetic style, a new dramatic technique and a new world of characters. In one way above all Shakespeare stands apart; he not only appropriates the ancient pattern of heroism, of right living and right dying, revealed by North's Plutarch; others did this also; but the intellectual movement of the time, though by no means fully reflected, is reflected in his tragedies far more than elsewhere. The new and troublous thoughts on man and conduct that were penetrating the general mind, the freedom and play of vision that Montaigne above all had stimulated, here find their fullest scope; and Florio's translation (1603) of Montaigne's Essays, coming out between the first and the second versions of Shakespeare's *Hamlet*, counted probably for more than any other book. The *Sonnets* (published 1609) are also full of far-wandering thoughts on truth and beauty and on good and evil. The story they reveal may be ranked with the situations of the stranger dramas like *Troilus* and *Measure for Measure*. But whether or no it is a true story, and the Sonnets in the main a confession, they would be at the very worst a perfect dramatic record of a great poet's suffering and friendship.

Shakespeare's last period, that of his tragi-comedies, begins about 1608 with his contributions to *Pericles*, *Prince of Tyre*. For unknown reasons he was moved, about the time of his retirement home, to record, as though in justice to the world, the happy turns by which tragic disaster is at times averted. *Pericles*, *The Winter's Tale*, *Cymbeline*, and *The Tempest* all move, after a series of crimes, calumnies, or estrangements, to some final scene of entrancing beauty, where the lost reappear and love is recovered; as though after all the faint and desperate last partings—of Lear and Cordelia, of Hamlet and Horatio—which Shakespeare had imagined, he must make retrieval with the picture of young and happy creatures whose life renews hope even in the experienced. To this end he chose the loose action and free atmosphere of the *roman d'aventure*, which had already been adapted by Beaumont and Fletcher, who may herein have furnished Shakespeare with novel and successful theatrical effects, and who certainly in turn studied his handiwork. In *The Tempest* this tragi-comic scheme is fitted to the tales brought by explorers of far isles, wild men, strange gods and airy music. Even if it be true that in Prospero's words the poet bids farewell to his magic, he took part later nevertheless in the composition of *Henry VIII*.; and not improbably also in *The Two Noble Kinsmen*. His share in two early pieces, *Arden of Feversham* (1592) and *Edward III*., has been urged, never established, and of many other dramas he was once idly accused.

Shakespeare's throne rests on the foundation of three equal and master faculties. One is that of expression and versification; the next is the invention and presentation of human character in action; the third is the theatrical faculty. The writing of Dante may seem to us more steadily great and perfect, when we remember Shakespeare's conceits, his experiments, his haste and impatience in his long wrestle with tragic language, his not infrequent sheer infelicities. But Dante is always himself, he had not to find words for hundreds of imaginary persons. Balzac, again, may have created and exhibited as many types of mankind, but except in soul he is not a poet. Shakespeare is a supreme if not infallible poet; his verse, often of an antique simplicity or of a rich, harmonious, romantic perfection, is at other times strained and shattered with what it tries to express, and attains beauty only through discord. He is also many persons in one; in his *Sonnets* he is even, it may be thought, himself. But he had furthermore to study a personality not of his own fancying—with something in it of Caliban, of Dogberry and of Cleopatra—that of the audience in a playhouse. He belongs distinctly to the poets like Jonson and Massinger who are true to their art as practical dramatists, not to the poets like Chapman whose works chance to be in the form of plays. Shakespeare's mastery of this art is approved now by every nation. But apart from the skill that makes him eternally actable—the skill of raising, straining and relieving the suspense, and bringing it to such an ending as the theatre will tolerate—he played upon every chord in his own hearers. He frankly enlisted Jew-hatred, Pope-hatred and France-hatred; he flattered the queen, and celebrated the Union, and stormed the house with his *fanfare* over the national soldier, Henry of Agincourt, and glorified England, as in *Cymbeline*, to the last. But in deeper ways he is the chief of playwrights. Unlike another master, Ibsen, he nearly always tells us, without emphasis, by the words and behaviour of his characters, which of them we are to love and hate, and when we are to love and when to hate those whom we can neither love nor hate wholly. Yet he is not to be bribed,

and deals to his characters something of the same injustice or rough justice that is found in real life. His loyalty to life, as well as to the stage, puts the crown on his felicity and his fertility, and raises him to his solitude of dramatic greatness.

Shakespeare's method could not be imparted, and despite reverberations in Beaumont, Fletcher, Webster and others he left no school. But his friend Ben Jonson, his nearest equal in vigour of brain, though not in poetical intuition, was the greatest of dramatic influences down to the shutting of the theatres in 1642, and his comedies found fresh disciples even after 1660. He had "the devouring eye and the portraying hand"; he could master and order the contents of a mighty if somewhat burdensome memory into an organic drama, whether the matter lay in Roman historians or before his eyes in the London streets. He had an armoury of doctrine, drawn from the *Poetics* and Horace, which moulded his creative practice. This was also partly founded on a revulsion against the plays around him, with their loose build and moral improbabilities. But in spite of his photographic and constructive power, his vision is too seldom free and genial; it is that of the satirist who thinks that his office is to improve mankind by derisively representing it. And he does this by beginning with the "humour," or abstract idiosyncrasy or quality, and clothing it with accurately minute costume and gesture, so that it may pass for a man; and indeed the result is as real as many a man, and in his best-tempered and youthful comedy, *Every Man in his Humour* (acted 1598), it is very like life. In Jonson's monumental pieces, *Volpone or the Fox* (acted 1605) and *The Alchemist* (acted 1610), our laughter is arrested by the lowering and portentous atmosphere, or is loud and hard, startled by the enormous skill and energy displayed. Nor are the joy and relief of poetical comedy given for an instant by *The Silent Woman*, *Bartholomew Fair* (acted 1614), or *The Staple of News*, still less by topical plays like *Cynthia's Revels*, though their unflinching farce and rampant fun are less charged with contempt. The erudite tragedies, *Sejanus* (acted 1603) and *Catiline*, chiefly live by passages of high forensic power. Jonson's finer elegies, eulogies and lyrics, which are many, and his fragmentary *Sad Shepherd*, show that he also had a free and lovely talent, often smothered by doctrine and temper; and his verse, usually strong but full of knots and snags, becomes flowing and graciously finished. His prose is of the best, especially in his *Discoveries*, a series of ethical essays and critical maxims; its prevalently brief and emphatic rhythms suggesting those of Hobbes, and even, though less easy and civil and various, those of Dryden. The "sons" of Jonson, Randolph and Browne, Shadwell and Wilson, were heirs rather to his riot of "humours," his learned method and satiric aim, than to his larger style, his architectural power, or his relieving graces.

As a whole, the romantic drama (so to entitle the remaining bulk of plays down to 1642) is a vast stifled jungle, full of wild life and song, with strange growths and heady perfumes, with glades of sunshine and recesses of poisoned darkness; it is not a cleared forest, where single and splendid trees grow to shapely perfection. It has "poetry enough for anything"; passionate situations, and their eloquence; and a number, doubtless small considering its mass, of living and memorable personages. Moral keeping and constructive mastery are rarer still; and too seldom through a whole drama do we see human life and hear its voices, arranged and orchestrated by the artist. But it can be truly said in defence that while structure without poetry is void (as it tended at times to be in Ben Jonson), poetry without structure is still poetry, and that the romantic drama is like nothing else in this world for variety of accent and unexpectedness of beauty. We must read it through, as Charles Lamb did, to do it justice. The diffusion of its characteristic excellences is surprising. Of its extant plays it is hardly safe to leave one unopened, if we are searchers for whatsoever is lovely or admirable. The reasons for the lack of steadfast power and artistic conscience lay partly in the conditions of the stage. Playwrights usually wrote rapidly for bread, and sold their rights. The performances of each play were few. There was no authors' copyright, and dramas were made to be seen and heard, not to be read. There was no articulate dramatic criticism, except such as we find casually in Shakespeare, and in the practice and theory of Jonson, who was deaf or hostile to some of the chief virtues of the romantic playwrights.

The wealth of dramatic production is so great that only a broad classification is here offered. George Chapman stands apart, nearest to the greatest in high austerity of sentiment and in the gracious gravity of his romantic love-comedies. But the crude melodrama of his tragedies is void of true theatrical skill. His quasi-historical French tragedies on Bussy d'Ambois and Biron and Chabot best show his gift and also his insufferable interrupting quaintness. His versions of Homer (1598-1624), honoured alike by Jonson and by Keats, are the greatest verse translations of the time, and the real work of Chapman's life. Their virtues are only partially Homer's, but the general epic nobility and the majesty of single lines, which in length are the near equivalent of the hexameter, redeem the want of Homer's limpidity and continuity and the translator's imperfect knowledge of Greek. A vein of satiric ruggedness unites Jonson and Chapman with Marston and Hall, the professors of an artificial and disgusting invective; and the same strain spoils Marston's plays, and obscures his genuine command of the language of feverish and bitter sentiment. With these writers satire and contempt of the world lie at the root both of their comedy and tragedy.

It is otherwise with most of the romantic dramatists, who may be provisionally grouped as follows. (a) Thomas Dekker and Thomas Heywood are writers-of-all-work, the former profuse of tracts and pamphlets, the latter of treatises and compilations. They are both unrhymetrical and void of pose, and divide themselves between the artless comedy of bustling, lively, English humours and pathetic, unheroic tragedy. But Dekker has splendid and poetical dreams, in *Old Fortunatus* (1600) and *The Honest Whore*, both of luxury and of tenderness; while Heywood, as in his *English Traveller* and *Woman killed with Kindness* (acted 1603), excels in pictures of actual, chivalrous English gentlemen and their generousities. The fertility and volubility of these writers, and their modest carelessness of fame, account for many of their imperfections. With them may be named the large crowd of professional journeymen, who did not want for power, but wrote usually in partnership together, like Munday, Chettle and Drayton, or supplied, like William Rowley, underplots of rough, lively comedy or tragedy. (b) Amongst dramatists of primarily tragic and sombre temper, who in their best scenes recall the creator of Angelo, Iago and Timon, must be named Thomas Middleton (1570?

-1627), John Webster, and Cyril Tourneur. Middleton has great but scattered force, and his verse has the grip and ring of the best period without a sign of the decadence. He is strong in high comedy, like *The Old Law*, that turns on some exquisite point of honour—"the moral sense of our ancestors"; in comedy that is merely graphic and vigorous; and in detached sketches of lowering wickedness and lust, like those in *The Changeling* and *Women beware Women*. He and Webster each created one unforgettable desperado, de Flores in *The Changeling* and Bosola in *The Duchess of Malfi* (whose "pity," when it came, was "nothing akin to him"). In Webster's other principal play, *Vittoria Corombona, or the White Devil* (produced about 1616), the title-character is not less magnificent in defiant crime than Goneril or Lady Macbeth. The style of Webster, for all his mechanical horrors, distils the essences of pity and terror, of wrath and scorn, and is profoundly poetical; and his point of view seems to be blank fatalism, without Shakespeare's ever-arching rainbow of moral sympathy. Cyril Tourneur, in *The Revenger's Tragedy*, is even more of a poet than Webster; he can find the phrase for half-insane wrath and nightmare brooding, but his chaos of impieties revolts the artistic judgment. These specialists, when all is said, are great men in their dark province, (c) The playwrights who may be broadly called romantic, of whom Beaumont, Fletcher and Massinger are the chief, while they share in the same sombre vein, have a wider range and move more in the daylight. The three just named left a very large body of drama, tragic, comic and tragi-comic, in which their several shares can partly be discerned by metrical or other tests. Beaumont (d. 1616) is nearest the prime, with his vein of

Cervantesque mockery and his pure, beautifully-broken and cadenced verse, which is seen in his contributions to Philaster and *The Maid's Tragedy*. Fletcher (d. 1625) brings us closest to the actual gaieties and humours of Jacobean life; he has a profuse comic gift and the rare instinct for natural dialogue. His verse, with its flood of vehement and expansive rhetoric, heard at its best in plays like *Bonduca*, cannot cheat us into the illusion that it is truly dramatic; but it overflows with beauty, like his silvery but monotonous versification with its endecasyllabics arrested at the end. In Fletcher the decadence of form and feeling palpably begins. His personages often face about at critical instants and bely their natures by sudden revulsions. Wanton and cheap characters invite not only dramatic but personal sympathy, as though the author knew no better. There is too much fine writing about a chastity which is complacent rather than instinctive, and satisfied with its formal resistances and technical escapes; so that we are far from

Shakespeare's heroines. These faults are present also in Philip Massinger (d. 1640), who offers in substantial recompense, not like Beaumont and Fletcher treasures of incessant vivacious episode and poetry and lyric interlude, but an often splendid and usually solid constructive skill, and a steady eloquence which is like a high table-land without summits. *A New Way to Pay Old Debts* (1632) is the most enduring popular comedy of the time outside Shakespeare's, and one of the best. Massinger's interweaving of impersonal or political conceptions, as in *The Bondman* and *The Roman Actor*, is often a triumph of arrangement; and though he wrote in the reign of Charles, he is saved by many noble qualities from being merely an artist of the decline, (d) A mass of plays, of which the authorship is unknown, uncertain or attached to a mere name, baffle classification. There are domestic tragedies, such as *Arden of Feversham*; scions of the vindictive drama, like *The Second Maiden's Tragedy*; historic or half-historic tragedies like *Nero*. There are chronicle histories, of which the last and one of the best is Ford's *Perkin Warbeck*, and melodramas of adventure such as Thomas Heywood poured forth. There are realistic citizen comedies akin to *The Merry Wives*, like Porter's refreshing *Two Angry Women of Abingdon*; there are Jonsonian comedies, vernacular farces, light intrigue-pieces like Field's and many more. Few of these, regarded as wholes, come near to perfection; few fail of some sally or scene that proves once more the unmatched diffusion of the dramatic or poetic instinct. (e) Outside the regular drama there are many varieties: academic plays, like *The Return from Parnassus* and *Lingua*, which are still mirthful; many pastoral plays or entertainments in the Italian style, like *The Faithful Shepherdess*; versified character-sketches, of which Day's *Parliament of Bees*, with its Theocritean grace and point, is the happiest; many masques and shows, often lyrically and scenically lovely, of which kind Jonson is the master, and Milton, in his *Comus*, the transfigurer; Senecan dramas made only to be read, like Daniel's and Fulke Greville's; and Latin comedies, like *Ignoramus*. All these species are only now being fully grouped, sifted and edited by scholars, but a number of the six or seven hundred dramas of the time remain unprinted.

There remain two writers, John Ford and James Shirley, who kept the higher tradition alive till the Puritan ordinance crushed the theatre in 1642. Ford is another specialist, of grave, sinister and concentrated power (reflected in his verse and diction), to whom no topic, the incest of Annabella in *'Tis Pity She's a Whore*, or the high crazed heroism of Calantha in *The Broken Heart*, is beyond the pale, if only he can dominate it; as indeed he does, without complicity, standing above his subject. Shirley, a fertile writer, has the general characteristic gifts, in a somewhat dilute but noble form, of the more romantic playwrights, and claims honour as the last of them.

*Prose from 1579 to 1660.*—With all the unevenness of poetry, the sense of style, of a standard, is everywhere; felicity is never far off. Prose also is full of genius, but it is more disfigured than verse by aberration and wasted power. A central, classic, durable, adaptive prose had been attained by Machiavelli, and by Amyot and Calvin, before 1550. In England it was only to become distinct after 1660. Vocabulary, sentence-structure, paragraph, idiom and rhythm were in a state of unchartered freedom, and the history of their crystallization is not yet written. But in more than compensation there is a company of prose masters, from Florio and Hooker to Milton and Clarendon, not one of whom clearly or fully anticipates the modern style, and who claim all the closer study that their special virtues have been for ever lost. They seem farther away from us than the poets around them. The verse of Shakespeare is near to us, for its tradition has persisted; his prose, the most natural and noble of his age, is far away, for its tradition has not persisted. One reason of this difference is that English prose tried to do more work than that of France and Italy; it tried the work of poetry; and it often did that better than it did the normal work of prose. This overflow of the imaginative spirit gave power and elasticity to prose, but made its task of finding equilibrium the harder. Moreover, prose in England was for long a natural growth, never much affected by critical or academic canons as in France; and when it did submit to canons, the result was often merely manner. The tendons and sinews of the language, still in its adolescent power and bewilderment, were long unset; that is, the parts of speech—noun and verb, epithet and adverb—were in freer interchange than at any period afterwards. The build, length and cadence of a complex sentence were habitually elaborate; and yet they were disorganized, so that only the ear of a master could regulate them. The law of taste and measure, perhaps through some national disability, was long unperceived. Prose, in fact, could never be sure of doing the day's work in the right fashion. The cross-currents of pedantry in the midst of simplicity, the distrust of clear plain brevity, which was apt to be affected when it came, the mimicries of foreign fashions, and the quaintness and cumbrousness of so much average writing, make it easier to classify Renaissance prose by its interests than by its styles.

The Elizabethan novel was always unhappily mannered, and is therefore dead. It fed the drama, which devoured it. The tales of Boccaccio, Bandello, Cinthio, Margaret of Navarre, and others were purveyed, as remarked above, in the forgotten treasuries of Painter, Pettie, Fenton and Whetstone, and many of these works or their originals filled a shelf in the playwrights' libraries. The first of famous English novels, Lyly's *Euphues* (1578), and its sequel *Euphues and his England*, are documents of form. They are commended by a certain dapper shrewdness of observation and an almost witty priggery, not by any real beauty or deep feeling. Euphuism, of which Lyly was only the patentee, not the inventor, strikes partly back to the Spaniard Guevara, and was a model for some years to many followers like Lodge and Greene. It did not merely provide Falstaff with a pattern for mock-moral diction and vegetable similes. It genuinely helped to organize the English sentence, complex or coordinate, and the talk of Portia and Rosalind shows what could be made of it. By the arch-euphuists, clauses and clusters of clauses were paired for parallel or contrast, with the beat of emphatic alliteration on the corresponding parts of speech in each constituent clause. This was a useful discipline for prose in its period of groping. Sidney's incomposite and unfinished *Arcadia*, written 1580-1581, despite its painful forced antitheses, is sprinkled with lovely rhythms, with pleasing formal landscapes, and even with impassioned sentiment and situation, through which the writer's eager and fretted spirit shines. Both these stories, like those of Greene and Lodge, show by their somewhat affected, edited delineation of life and their courtly tone that they were meant in chief for the eyes of ladies, who were excluded alike from the stage and from its audience. Nashe's drastic and photographic tale of masculine life, *Jack Wilton, or The Unfortunate Traveller*, stands almost alone, but some of the gap is filled by the contemporary pamphlets, sometimes vivid, often full of fierce or maudlin declamation, of Nashe himself—by far the most powerful of the group—and of Greene, Dekker and Nicholas Breton. Thus the English novel was a minor passing form; the leisurely and amorous romance went on in the next century, owing largely to French influence and example.

In criticism, England may almost be counted with the minor Latin countries. Sidney, in his *Defence of Poesy* (1595, written about 1580), and Jonson, in his *Discoveries*, offer a well-inspired and lofty restatement of the current answers to the current questions, but could give no account of the actual creative writing of the time. To defend the "truth" of poetry—which was identified with all inventive writing and not only with verse—poetry was saddled with the work of science and instruction. To defend its character it was treated as a delightful but deliberate bait to good behaviour, a theory at best only true of allegory and didactic verse. The real relation of tragedy to spiritual things, which is admittedly shown, however hard its definition, in Shakespeare's plays, no critic for centuries tried to fathom. One of the chief quarrels turned on metric. A few lines that Sidney and Campion wrote on what they thought the system of Latin quantity are really musical. This theory, already raised by Ascham, made a stir, at first in the group of Harvey, Sidney, Dyer and Spenser, called the "Areopagus," an informal attempt to copy the Italian academies; and it was revived on the brink of the reign of James. But Daniel's firm and eloquent *Defence of Rhyming* (1602) was not needed to persuade the poets to continue rhyming in syllabic verse. The stricter view of the nature and classification of poetry, and of the dramatic unity of action, is concisely given, partly by Jonson, partly by Bacon in his *Advancement of Learning* and *De Augmentis*; and Jonson, besides passing his famed judgments on Shakespeare and Bacon, enriched our critical vocabulary from the Roman rhetoricians. Scholastic and sensible manuals, like Webbe's *Discourse of Poetry* and the *Art of English Poesy* (1589) ascribed to Puttenham, come in the rear.

The translators count for more than the critics; the line of their great achievements from Berners' *Froissart* (1523-1525) to Urquhart's *Rabelais* (1653) is never broken long; and though their lives are often obscure, their number witnesses to that far-

**Translators.** spread diffusion of the talent for English prose, which the wealth of English poetry is apt to hide. The typical craftsman in this field, Philemon Holland, translated Livy, Pliny, Suetonius, Plutarch's *Morals* and Camden's *Britannia*, and his fount of English is of the amplest and purest. North, in his translation, made from Amyot's classic French, of Plutarch's *Lives* (1579), disclosed one of the master-works of old example; Florio, in Montaigne's *Essays* (1603), the charter of the new freedom of mental exploration; and Shelton, in *Don Quixote* (1612), the chief tragi-comic creation of continental prose. These versions, if by no means accurate in the letter, were adequate in point of soul and style to their great originals; and the English dress of Tacitus (1591), Apuleius, Heliodorus, Commynes, *Celestina* and many others, is so good and often so sumptuous a fabric, that no single class of prose authors, from the time of More to that of Dryden, excels the prose translators, unless it be the Anglican preachers. Their matter is given to them, and with it a certain standard of form, so that their natural strength and richness of phrase are controlled without being deadened. But the want of such control is seen in the many pamphleteers, who are the journalists of the time, and are often also playwrights or tale-tellers, divines or politicians. The writings, for instance, of the hectic, satiric and graphic Thomas Nashe, run at one extreme into fiction, and at the other into the virulent rag-sheets of the Marprelate controversy, which is of historical and social but not of artistic note, being only a fragment of that vast mass of disputatious literature, which now seems grotesque, excitable or dull.

Richard Hooker's *Laws of Ecclesiastical Polity* (1594-1597), an accepted defence of the Anglican position against Geneva and Rome, is the first theological work of note in the English tongue, and the first of note since Wycliffe written by an Englishman. It is a plea for reason as one of the safe and lawful guides to the faith; but it also speaks with admirable temper and large feeling to the ceremonial and aesthetic sense. The First Book, the scaffolding of the treatise, discusses the nature of law at large; but Hooker hardly has pure speculative power, and the language had not yet learnt to move easily in abstract trains of thought. In its elaboration of clause and period, in its delicate resonant eloquence, Hooker's style is Ciceronian; but his inversions and mazes of subordinate sentence somewhat rack the genius of English. Later divines like Jeremy Taylor had to disintegrate, since they could not wield, this admirable but over-complex eloquence. The sermons (1621-1631) of Donne have the mingled strangeness and intimacy of his verse, and their subtle flame, imaginative tenacity, and hold upon the springs of awe make them unique. Though without artificial symmetry, their sentences are intricately harmonized, in strong contrast to such pellet-like clauses as those of the learned Lancelot Andrewes, who was Donne's younger contemporary and the subject of Milton's Latin epitaph.

With Francis Bacon (1561-1626) English philosophy began its unbroken course and took its long-delayed rank in Europe. His prose, of which he is the first high and various master in English, was shaped and coloured by his bent as orator and pleader, by his immixture in affairs, by his speculative brain, and by his use and estimate of Latin.

**Bacon.** In his conscious craftsmanship, his intellectual confidence and curiosity, his divining faith in the future of science, and his resolve to follow the leadings of nature and experience unswervingly; in his habit of storing and using up his experience, and in his wide wordly insight, crystallized in maxim, he suggests a kind of Goethe, without the poetic hand or the capacity for love and lofty suffering. He saw all nature in a map, and wished to understand and control her by outwitting the "idols," or inherent paralysing frailties of the human judgment. He planned but could not finish a great cycle of books in order to realize this conception. The *De Augmentis Scientiarum* (1623) expanded from the English *Advancement of Knowledge* (1605) draws the map; the *Novum Organum* (1620) sets out the errors of scholasticism and the methods of inductive logic; the *New Atlantis* sketches an ideally equipped and moralized scientific community. Bacon shared with the great minds of his century the notion that Latin would outlast any vernacular tongue, and committed his chief scientific writings to a Latin which is alive and splendid and his own, and which also disciplined and ennobled his English. The *Essays* (1597, 1612, 1625) are his lifelong, gradually accumulated diary of his opinions on human life and business. These famous compositions are often sadly mechanical. They are chippings and basketings of maxims and quotations, and of anecdotes, often classical, put together inductively, or rather by "simple enumeration" of the pros and cons. Still they are the honest notes of a practical observer and statesman, disenchanted—why not?—with mankind, concerned with cause and effect rather than with right and wrong, wanting the finer faith and insight into men and women, but full of reality, touched with melancholy, and redeeming some arid, small and pretentious counsels by many that are large and wise. Though sometimes betraying the workshop, Bacon's style, at its best, is infallibly expressive; like Milton's angels, it is "dilated or condensed" according to its purposes. In youth and age alike, Bacon commanded the most opposite patterns and extremes of prose—the curt maxim, balanced in antithesis or triplet, or standing solitary; the sumptuous, satisfying and brocaded period; the movements of exposition, oratory, pleading and narrative. The *History of Henry VII.* (1622), written after his fall from office, is in form as well as insight and mastery of material the one historical classic in English before Clarendon. Bacon's musical sense for the value and placing of splendid words and proper names resembles Marlowe's. But the master of mid-Renaissance prose is Shakespeare; with him it becomes the voice of finer and more impassioned spirits than Bacon's—the voice of Rosalind and Hamlet. And the eulogist of both men, Ben Jonson, must be named in their company for his senatorial weight and dignity of ethical counsel and critical maxim.

As the Stuart rule declined and fell, prose became enriched from five chief sources: from philosophy, whether formal or unmethodical; from theology and preaching and political dispute; from the poetical contemplation of death; from the observation of men and manners; and from antiquarian scholarship and history. As in France, where the first three of these kinds of writings flourished, it was a time rather of individual great writers than of any admitted pattern or common ideal of prose form, although in France this pattern was always clearer defined. The mental energy, meditative depth, and throbbing brilliant colour of the English drama passed with its decay over into prose. But Latin was still often the supplanter: the treatise of Lord Herbert of Cherbury, *De Veritate*, of note in the early history of Deism, and much of the writing of the ambidextrous Thomas Hobbes, are in Latin. In this way Latin disciplined English once more, though it often tempted men of genius away from English. The *Leviathan* (1651) with its companion books on *Human Nature* and *Liberty*, and Hobbes' explosive dialogue on the civil wars, *Behemoth* (1679), have the bitter concision of Tacitus and the clearness of a half-relief in bronze. Hobbes' speculations on the human animal, the social contract, the absolute power of the sovereign, and the subservience owed to the sovereign by the Church or "Kingdom of Darkness," enraged all parties, and left their track on the thought and controversial literature of the century. With Ben Jonson and the jurist Selden (whose English can be judged from his *Table Talk*), Hobbes anticipates the brief and clear sentence-structure of the next age, though not its social ease and amenity of form. But his grandeur is not that of a poet, and the poetical prose is the most distinctive kind of this period. It is eloquent above all on death and the vanity of human affairs; its solemn tenor prolongs the reflections of Claudio, of Fletcher's Philaster, or of Spenser's Despair. It is exemplified in Bacon's *Essay Of Death*, in the anonymous descant on the same subject wrongly once ascribed to him, in Donne's plea for suicide, in Raleigh's *History of the World*, in Drummond's *Cypress Grove* (1623), in Jeremy Taylor's sermons and *Holy Dying* (1651), and in Sir Thomas Browne's *Urn-Burial* (1658) and *Letter to a Friend*. Its usual vesture is a long purple period, freely Latinized, though Browne equally commands the form of solemn and monumental epigram. He is also free from the dejection that wraps round the other writers on the subject, and a holy quaintness and gusto relieve his ruminations. The *Religio Medici* (1642), quintessentially learned, wise and splendid, is the fullest memorial of his power. Amongst modern prose writers, De Quincey is his only true rival in musical sensibility to words.

Jeremy Taylor, the last great English casuist and schoolman, and one of the first pleaders for religious tolerance (in his *Liberty of Prophesying*, 1647), is above all a preacher; tender, intricate, copious, inexhaustible in image and picturesque quotation. From the classics, from the East, from the animal world, from the life of men and children, his illustrations flow, without end or measure. He is a master of the lingering cadence, which soars upward and onward on its coupled clauses, as on balanced iridescent wings, and is found long after in his scholar Ruskin. Imaginative force of another kind pervades Robert Burton's *Anatomy of Melancholy* (1621), where the humorous medium refracts and colours every ray of the recluse's far-travelled spirit. The mass of Latin citation, woven, not quilted, into Burton's style, is another proof of the vitality of the cosmopolitan language. Burton and Browne owe much to the pre-critical learning of their time, which yields up such precious savours to

their fancy, that we may be thankful for the delay of more precise science and scholarship. Fancy, too, of a sudden and wittier sort, preserves some of the ample labours of Thomas Fuller, which are scattered over the years 1631-1662; and the *Lives* and *Compleat Angler* (1653) of Izaak Walton are unspoilt, happy or pious pieces of idyllic prose. No adequate note on the secular or sacred learning of the time can here be given; on Camden, with his vast erudition, historical, antiquarian and comparatively critical (*Britannia*, in Latin, 1586); or on Ussher, with his patristic and chronological learning, one of the many *savants* of the Anglican church. Other divines of the same camp pleaded, in a plainer style than Taylor, for freedom of personal judgment and against the multiplying of "vitals in religion"; the chief were Chillingworth, one of the closest of English apologists, in his *Religion of Protestants* (1638), and John Hales of Eton. The Platonists, or rather Plotinists, of Cambridge, who form a curious digression in the history of modern philosophy, produced two writers, John Smith and Henry More, of an exalted and esoteric prose, more directly inspired by Greece than any other of the time; and their champion of erudition, Cudworth, in his *True Intellectual System*, gave some form to their doctrine.

Above the vast body of pamphlets and disputatious writing that form the historian's material stands Edward Hyde, Earl of Clarendon's *History of the Rebellion*, printed in 1702-1704, thirty years after his death. Historical writing hitherto, but for Bacon's *Henry VII.*, had been tentative though profuse. Raleigh's vast disquisition upon all things, *The History of the World* (1614), survives by passages and poetic splendours; gallantly written second-hand works like Knolles's *History of the Turks*, and the rhetorical *History of the Long Parliament* by May, had failed to give England rank with France and Italy. Clarendon's book, one of the greatest of memoirs and most vivid of portrait-galleries, spiritually unappreciative of the other side, but full of a subtle discrimination of character and political motive, brings its author into line with Retz and Saint-Simon, the watchers and recorders and sometimes the makers of contemporary history. Clarendon's *Life*, above all the picture of Falkland and his friends, is a personal record of the delightful sort in which England was thus far infertile. He is the last old master of prose, using and sustaining the long, sinuous sentence, unworkable in weaker hands. He is the last, for Milton's polemic prose, hurled from the opposite camp, was written between 1643 and 1660. Whether reviling bishops or royal privilege or indissoluble monogamy, or recalling his own youth and aims; or claiming liberty for print in *Areopagitica* (1644); in his demonic defiances, or angelic calls to arms, or his animal eruptions of spite and hatred, Milton leaves us with a sense of the motive energies that were to be transformed into *Paradise Lost* and *Samson*. His sentences are ungainly and often inharmonious, but often irresistible; he rigidly withstood the tendencies of form, in prose as in verse, that Dryden was to represent, and thus was true to his own literary dynasty.

A special outlying position belongs to the Authorized Version (1611) of the Bible, the late fruit of the long toil that had begun with Tyndale's, and, on the side of style, with the Wycliffite translations. More scholarly than all the preceding versions which it utilized, it won its incomparable form, not so much because of the "grand style that was in the air," which would have been the worst of models, as because the style had been already tested and ennobled by generations of translators. Its effect on poetry and letters was for some time far smaller than its effect on the national life at large, but it was the greatest translation—being of a whole literature, or rather of two literatures—in an age of great translations.

Some other kinds of writing soften the transition to Restoration prose. The vast catalogue of Characters numbers hundreds of titles. Deriving from Theophrastus, who was edited by Casaubon in 1592, they are yet another Renaissance form that England shared with France. But in English hands, failing a La Bruyère—in Hall's, in Overbury's, even in those of the gay and skilful Earle (*Microcosmographie*, 1628)—the Character is a mere list of the attributes and oddities of a type or calling. It is to the Jonsonian drama of humours what the *Pensée*, or detached remark, practised by Bishop Hall and later by Butler and Halifax, is to the Essay. These works tended long to be commonplace or didactic, as the popular *Resolves* of Owen Feltham shows. Cowley was the first essayist to come down from the desk and talk as to his equals in easy phrases of middle length. A time of dissension was not the best for this kind of peaceful, detached writing. The letters of James Howell, the autobiography of Lord Herbert of Cherbury, and the memoirs of Kenelm Digby belong rather to the older and more mannered than to the more modern form, though Howell's English is in the plainer and quicker movement.

#### IV. RESTORATION PERIOD

*Literature from 1660 to 1700.*—The Renaissance of letters in England entered on a fresh and peculiar phase in the third quarter of the century. The balance of intellectual and artistic power in Europe had completely shifted since 1580. Inspiration had died down in Italy, and its older classics were no longer a stimulus. The Spanish drama had flourished, but its influence though real was scattered and indirect. The Germanic countries were slowly emerging into literature; England they scarcely touched. But the literary empire of France began to declare itself both in Northern and Southern lands, and within half a century was assured. Under this empire the English genius partly fell, though it soon asserted its own equality, and by 1720 had so reacted upon France as more than to repay the debt. Thus between 1660 and 1700 is prepared a temporary dual control of European letters. But in the age of Dryden France gave England more than it received; it gave more than it had ever given since the age of Chaucer. During Charles II.'s days Racine, Molière, La Fontaine and Bossuet ran the best of their course. Cavalier exiles like Waller, Cowley and Hobbes had come back from the winter of their discontent in Paris, and Saint-Evremond, the typical *bel esprit* and critic, settled long in England. A vast body of translations from the French is recounted, including latterly the works of the Protestant refugees printed in the free Low Countries or in England. Naturally this influence told most strongly on the social forms of verse and prose—upon comedy and satire, upon criticism and maxim and epigram, while it also affected theology and thought. And this meant the Renaissance once more, still unexhausted, only working less immediately and in fresh if narrower channels. Greek literature, Plato and Homer and the dramatists, became dimmer; the secondary forms of Latin poetry came to the fore, especially those of Juvenal and the satirists, and the *pedestris sermo*, epistolary and critical, of Horace. These had some direct influence, as Dryden's translation of them, accompanying his Virgil and Lucretius, may show. But they came commended by Boileau, their chief modernizer, and in their train was the fashion of gallant, epigrammatic and social verse. The tragedy of Corneille and Racine, developed originally from the Senecan drama, contended with the traditions of Shakespeare and Fletcher, and was reinforced by that of the correcter Jonson, in shaping the new theatre of England. The French codifiers, who were often also the distorters, of Aristotle's *Poetics* and Horace's *Ars poetica*, furnished a canonical body of criticism on the epic and the drama, to which Dryden is half a disciple and half a rebel. All this implied at once a loss of the larger and fuller inspirations of poetry, a decadence in its great and primary forms, epic, lyric and tragic, and a disposition, in default of such creative power, to turn and take stock of past production. In England, therefore, it is the age of secondary verse and of nascent, often searching criticism.

The same critical spirit was also whetted in the fields of science and speculation, which the war and the Puritan rule had not encouraged. The activities of the newly-founded Royal Society told directly upon literature, and counted powerfully in the organization of a clear, uniform prose—the "close, naked, natural way of speaking," which the historian of the Society, Sprat, cites as part of its programme. And the style of Sprat, as of scientific masters like Newton and Ray the botanist, itself attests the change. A time of profound and peaceful and fruitful scientific labour began; the whole of Newton's *Principia* appeared in 1687; the dream of Bacon came nearer, and England was less isolated from the international work of knowledge. The spirit of method and observation and induction spread over the whole field of thought and was typified in John Locke, whose *Essay concerning Human Understanding* came out in English in 1690, and who applied the same deeply sagacious and cautious calculus to education and religion and the "conduct of the understanding." But his works, though their often mellow and dignified style has been ignorantly underrated, also show the change in philosophic writing since Hobbes. The old grandeur and pugnacity are gone; the imaginative play of



science, or quasi-science, on the literature of reflection is gone; the eccentrics, the fanatics, the dreamers are gone, or only survive in curious transitional writers like Joseph Glanvil (*Scepſis ſcientifica*, 1665) or Thomas Burnet (*Sacred Theory of the Earth*, 1684). This change was in part a conscious and an angry change, as is clear from the attacks made in Samuel Butler's *Hudibras* (1663-1668) upon scholastic verbiage, astrology, fanatical sects and their disputes, poetic and "heroic" enthusiasm and intellectual whim.

Before the Restoration men of letters, with signal exceptions like Milton and Marvell, had been Cavalier, courtly and Anglican in their sympathies. The Civil War had scattered them away from the capital, which, despite Milton's dream in *Areopagitica* of its humming and surging energies, had ceased to be, what it now again became, the natural haunt and Rialto of authors. The taste of the new king and court served to rally them. Charles II. relished *Hudibras*, used and pensioned Dryden, sat under Barrow and South and heard them with appreciation, countenanced science, visited comedies, and held his own in talk by mother-wit. Letters became the pastime, and therefore one of the more serious pursuits, of men of quality, who soon excelled in song and light scarifying verse and comedy, and took their own tragedies and criticisms gravely. Poetry under such auspices became gallant and social, and also personal and partisan; and satire was soon its most vital form, with the accessories of compliment, rhymed popular argumentation and elegy. The social and conversational instinct was the master-influence in prose. It produced a subtle but fundamental change in the attitude of author to reader. Prose came nearer to living speech, it became more civil and natural and persuasive, and this not least in the pulpit. The sense of ennui, or boredom, which seemed as unknown in the earlier part of the century as it is to the modern German, became strongly developed, and prose was much improved by the fear of provoking it. In all these ways the Restoration accompanied and quickened a speedier and greater change in letters than any political event in English history since the reign of Alfred, when prose itself was created.

The formal change in prose can thus be assigned to no one writer, for the good reason that it presupposes a change of spoken style lying deeper than any personal influence. If we begin with the writing that is nearest living talk—the letters of Otway or Lady Rachel Russell, or the diary of Pepys (1659-1669)—that supreme disclosure of our mother-earth—or the evidence in a state trial, or the dialogue in the more natural comedies; if we then work upwards through some of the plainer kinds of authorship, like the less slangy of L'Estrange's pamphlets, or Burnet's *History of My Own Time*, a solid Whig memoir of historical value, until we reach really admirable or lasting prose like Dryden's *Preface* to his *Fables* (1700), or the maxims of Halifax;—if we do this, we are aware, amid all varieties, survivals and reversions, of a strong and rapid drift towards the style that we call modern. And one sign of this movement is the revulsion against any over-saturating of the working, daily language, and even of the language of appeal and eloquence, with the Latin element. In Barrow and Glanvil, descendants of Taylor and Browne, many Latinized words remain, which were soon expelled from style like foreign bodies from an organism. As in the mid-sixteenth and the mid-eighteenth century, the process is visible by which the Latin vocabulary and Latin complication of sentence first gathers strength, and then, though not without leaving its traces, is forced to ebb. The instinct of the best writers secured this result, and secured it for good and all. In Dryden's diction there is a nearly perfect balance and harmony of learned and native constituents, and a sensitive tact in Gallicizing; in his build of sentence there is the same balance between curtness or bareness and complexity or ungainly lengthiness. For ceremony and compliment he keeps a rolling period, for invective a short sharp stroke without the gloves. And he not only uses in general a sentence of moderate scale, inclining to brevity, but he finds out its harmonies; he is a seeming-careless but an absolute master of rhythm. In delusive ease he is unexcelled; and we only regret that he could not have written prose oftener instead of plays. We should thus, however, have lost their prefaces, in which the bulk and the best of Dryden's criticisms appear. From the *Essay of Dramatic Poesy* (1668) down to the *Preface to Fables* (1700) runs a series of essays: *On the Grounds of Criticism in Tragedy*, *On Heroic Plays*, *On Translated Verse*, *On Satire* and many more; which form the first connected body of criticisms in the language, and are nobly written always. Dryden's prose is literature as it stands, and yet is talk, and yet again is mysteriously better than talk. The critical writings of John Dennis are but a sincere application of the rules and canons that were now becoming conventional; Rymer, though not so despicable as Macaulay said, is still more depressing than Dennis; and for any critic at once so free, so generous and so sure as Dryden we wait in vain for a century.

Three or four names are usually associated with Dryden's in the work of reforming or modifying prose: Sprat, Tillotson, Sir William Temple, and George Savile, marquis of Halifax; but the honours rest with Halifax. Sprat, though clear and easy, has little range; Tillotson, though lucid, orderly, and a very popular preacher, has little distinction; Temple, the elegant essayist, has a kind of barren gloss and fine literary manners, but very little to say. The political tracts, essays and maxims of Halifax (died 1695) are the most typically modern prose between Dryden and Swift, and are nearer than anything else to the best French writing of the same order, in their finality of epigram, their neatness and mannerliness and sharpness. The *Character of a Trimmer* and *Advice to a Daughter* are the best examples.

Religious literature, Anglican and Puritan, is the chief remaining department to be named. The strong, eloquent and coloured preaching of Isaac Barrow the mathematician, who died in 1677, is a survival of the larger and older manner of the Church. In its balance of logic, learning and emotion, in its command alike of Latin splendour and native force, it deserves a recognition it has lost. Another athlete of the pulpit, Robert South, who is so often praised for his wit that his force is forgotten, continues the lineage, while Tillotson and the elder Sherlock show the tendency to the smoother and more level prose. But the revulsion against strangeness and fancy and magnificence went too far; it made for a temporary bareness and meanness and disharmony, which had to be checked by Addison, Bolingbroke and Berkeley. From what Addison saved our daily written English, may be seen in the vigorous slangy hackwork of Roger L'Estrange, the translator and pamphleteer, in the news-sheets of Dunton, and in the satires of Tom Brown. These writers were debasing the coinage with their street journalism.

Another and far nobler variety of vernacular prose is found in the Puritans. Baxter and Howe, Fox and Bunyan, had the English Bible behind them, which gave them the best of their inspiration, though the first two of them were also erudite men. Richard Baxter, an immensely fertile writer, is best remembered by those of his own fold for his *Saint's Everlasting Rest* (1650) and his autobiography, John Howe for his evangelical apologia *The Living Temple of God* (1675), Fox for his *Journal* and its mixture of quaintness and rapturous mysticism. John Bunyan, the least instructed of them all, is their only born artist. His creed and point of view were those of half the nation—the half that was usually inarticulate in literature, or spoke without style or genius. His reading, consisting not only of the Bible, but of the popular allegories of giants, pilgrims and adventure, was also that of his class. *The Pilgrim's Progress*, of which the first part appeared in 1678, the second in 1684, is the happy flowering sport amidst a growth of barren plants of the same tribe. The *Progress* is a dream, more vivid to its author than most men's waking memories to themselves; the emblem and the thing signified are merged at every point, so that Christian's journey is not so much an allegory with a key as a spiritual vision of this earth and our neighbours. *Grace Abounding*, Bunyan's diary of his own voyage to salvation, *The Holy War*, an overloaded fable of the fall and recovery of mankind, and *The Life and Death of Mr Badman*, a novel telling of the triumphal earthly progress of a scoundrelly tradesman, are among Bunyan's other contributions to literature. His union of spiritual intensity, sharp humorous vision, and power of simple speech consummately chosen, mark his work off alike from his own inarticulate public and from all other literary performance of his time.

The transition from the older to the newer poetry was not abrupt. Old themes and tunes were slowly disused, others previously of lesser mark rose into favour, and a few quite fresh ones were introduced. The poems of John Oldham and Andrew Marvell belong to both periods. Both of them begin with fantasy and elegy, and end with satires, which indeed are rather documents than works of art. The monody of Oldham on his friend Morwent is poorly exchanged for the *Satires on the Jesuits* (1681), and the lovely metaphysical verses of Marvell on

**Courtly and social influence.**

**Prose and criticism.**

**Contributors to the new prose.**

**Preachers.**

**Puritan prose.**

**Bunyan.**

**Transitional verse.**

gardens and orchards and the spiritual love sadly give place to his *Last Instructions to a Painter* (1669). In his *Horatian Ode* Marvell had nobly and impartially applied his earlier style to national affairs; but the time proved too strong for this delightful poet. Another and a stranger satire had soon greeted the Restoration, the *Hudibras* (1663-1678) of Samuel Butler, with its companion pieces. The returned wanderers delighted in this horribly agile, boisterous and fierce attack on the popular party and its religions, and its wrangles and its manners. Profoundly eccentric and tiresomely allusive in his form, and working in the short rhyming couplets thenceforth called "Hudibrastics," Butler founded a small and peculiar but long-lived school of satire. The other verse of the time is largely satire of a different tone and metre; but the earlier kind of finished and gallant lyric persisted through the reign of Charles II. The songs of John Wilmot, Earl of Rochester, are usually malicious, sometimes passionate; they have a music and a splendid self-abandonment such as we never meet again till Burns. Sedley and Dorset and Aphra Behn and Dryden are the rightful heirs of Carew and Lovelace, those infallible masters of short rhythms; and this secret also was lost for a century afterwards.

In poetry, in prose, and to some extent in drama, John Dryden, the creature of his time, is the master of its expression. He began with panegyric verse, first on Cromwell and then on Charles, which is full of fine things and false writing. The *Annus Mirabilis* (1667) is the chief example, celebrating the Plague, the Fire and the naval victory, in the quatrains for which Davenant's pompous *Gondibert* had shown the way. The *Essay on Dramatic Poesy* (1668), a dialogue on the rivalries of blank verse with rhyme, and of the Elizabethan drama with the French, is perfect modern prose; and to this perfection Dryden attained at a bound, while he attained his poetical style more gradually. He practised his couplet in panegyric, in heroic tragedy, and in dramatic prologue and epilogue for twenty years before it was consummate. Till 1680 he supported himself chiefly by his plays, which have not lived so long as their critical prefaces, already mentioned. His diction and versification came to their full power in his satires, rhymed arguments, dedications and translations. *Absalom and Achitophel* (part i., 1681; part ii., with Nahum Tate, 1682), as well as *The Medal* and *Mac Flecknoe*, marked a new birth of English satire, placing it at once on a level with that of any ancient or modern country. The mixture of deadly good temper, Olympian unfairness, and rhetorical and metrical skill in each of these poems has never been repeated. The presentment of Achitophel, earl of Shaftesbury, in his relations with Absalom Walters and Charles the minstrel-king of Judah, as well as the portraits of Shimei and Barzillai and Jotham, the eminent Whigs and Tories, and of the poets Og and Doeg, are things whose vividness age has never discoloured. Dryden's Protestant arguings in *Religio Laici* (1682) and his equally sincere Papistical arguings in *The Hind and the Panther* (1687) are just as skilful. His translations of Virgil and parts of Lucretius, of Chaucer and Boccaccio (*Fables*, 1700), set the seal on his command of his favourite couplet for the higher kinds of appeal and oratory. His *Ode on Anne Killigrew*, and his popular but coarser *Alexander's Feast*, have a more lyric harmony; and his songs, inserted in his plays, reflect the change of fashion by their metrical adeptness and often thoroughgoing wantonness. The epithet of "glorious," in its older sense of a certain conscious and warranted pride of place, not in that of boastful or pretentious, suits Dryden well. Not only did he leave a model and a point of departure for Pope, but his influence recurs in Churchill, in Gray, in Johnson and in Crabbe, where he is seen counteracting, with his large, wholesome and sincere bluntness, the acidity of Pope. Dryden was counted near Shakespeare and Milton until the romantic revival renewed the sense of proportion; but the same sense now demands his acknowledgment as the English poet who is nearest to their frontiers of all those who are exiled from their kingdom.

Restoration and Revolution tragedy is nearly all abortive; it is now hard to read it for pleasure. But it has noble flights, and its historic interest is high. Two of its species, the rhymed heroic play and the rehandling of Shakespeare in blank verse, were also brought to their utmost by Dryden, though in both he had many companions. The heroic tragedies were a hybrid offspring of the heroic romance and French tragedy; and though *The Conquest of Granada* (1669-1670) and *Tyrannic Love* would be very open to satire in Dryden's own vein, they are at least generously absurd. Their intention is never ignoble, if often impossible. After a time Dryden went back to Shakespeare, after a fashion already set by Sir William Davenant, the connecting link with the older tragedy and the inaugurator of the new. They "revived" Shakespeare; they vamped him in a style that did not wholly perish till after the time of Garrick. *The Tempest*, *Troilus and Cressida*, and *Antony and Cleopatra* were thus handled by Dryden; and the last of these, as converted by him into *All for Love* (1678), is loftier and stronger than any of his original plays, its blank verse renewing the ties of Restoration poetry with the great age. The heroic plays, written in one or other metre, lived long, and expired in the burlesques of Fielding and Sheridan. *The Rehearsal* (1671), a gracious piece of fooling partially aimed at Dryden by Buckingham and his friends, did not suffice to kill its victims. Thomas Otway and Nathaniel Lee, both of whom generally used blank verse, are the other tragic writers of note, children indeed of the extreme old age of the drama. Otway's long-acted *Venice Preserved* (1682) has an almost Shakespearian skill in melodrama, a wonderful tide of passionate language, and a blunt and bold delineation of character; but Otway's inferior style and verse could only be admired in an age like his own. Lee is far more of a poet, though less of a dramatist, and he wasted a certain talent in noise and fury.

Restoration comedy at first followed Jonson, whom it was easy to try and imitate; Shadwell and Wilson, whose works are a museum for the social antiquary, photographed the humours of the town. Dryden's many comedies often show his more boisterous and blatant, rarely his finer qualities. Like all playwrights of the time he pillages from the French, and vulgarizes Molière without stint or shame. A truer light comedy began with Sir George Etherege, who mirrored in his fops the gaiety and insolence of the world he knew. The society depicted by William Wycherley, the one comic dramatist of power between Massinger and Congreve, at first seems hardly human; but his energy is skilful and faithful as well as brutal; he excels in the graphic reckless exhibition of outward humours and bustle; he scavenges in the most callous good spirits and with careful cynicism. *The Plain Dealer* (1677), a skilful transplantation, as well as a deprecation of Molière's *Le Misanthrope*, is his best piece: he writes in prose, and his prose is excellent, modern and lifelike.

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DRAMA; SONNET; RENAISSANCE.

(O. E.\*)

## V. THE 18TH CENTURY

In the reign of Anne (1702-1714) the social changes which had commenced with the Restoration of 1660 began to make themselves definitely felt. Books began to penetrate among all classes of society. The period is consequently one of differentiation and expansion. As the practice of reading becomes more and more universal, English writers lose much of their old idiosyncrasy, intensity and obscurity. As in politics and religion, so in letters,

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there is a great development of nationality. Commercial considerations too for the first time become important. We hear relatively far less of religious controversy, of the bickering between episcopalians and nonconformists and of university squabbles. Specialization and cumbersome pedantry fall into profound disfavour. Provincial feeling exercises a diminishing sway, and literature becomes increasingly metropolitan or suburban. With the multiplication of moulds, the refinement of prose polish, and the development of breadth, variety and ease, it was natural enough, having regard to the place that the country played in the world's affairs, that English literature should make its *début* in western Europe. The strong national savour seemed to stimulate the foreign appetite, and as represented by Swift, Pope, Defoe, Young, Goldsmith, Richardson, Sterne and Ossian, if we exclude Byron and Scott, the 18th century may be deemed the cosmopolitan age, *par excellence*, of English Letters. The charms of 18th-century English literature, as it happens, are essentially of the rational, social and translatable kind: in intensity, exquisiteness and eccentricity of the choicer kinds it is proportionately deficient. It is pre-eminently an age of prose, and although verbal expression is seldom represented at its highest power, we shall find nearly every variety of English prose brilliantly illustrated during this period: the aristocratic style of Bolingbroke, Addison and Berkeley; the gentlemanly style of Fielding; the keen and logical controversy of Butler, Middleton, Smith and Bentham; the rhythmic and balanced if occasionally involved style of Johnson and his admirers; the limpid and flowing manner of Hume and Mackintosh; the light, easy and witty flow of Walpole; the divine chit-chat of Cowper; the colour of Gray and Berkeley; the organ roll of Burke; the detective journalism of Swift and Defoe; the sly familiarity of Sterne; the dance music and wax candles of Sheridan; the pomposity of Gibbon; the air and ripple of Goldsmith; the peeping preciosity of Boswell,—these and other characteristics can be illustrated in 18th-century prose as probably nowhere else.

But more important to the historian of literature even than the development of qualities is the evolution of types. And in this respect the 18th century is a veritable index-museum of English prose. Essentially, no doubt, it is true that in form the prose and verse of the 18th century is mainly an extension of Dryden, just as in content it is a reflection of the increased variety of the city life which came into existence as English trade rapidly increased in all directions. But the taste of the day was rapidly changing. People began to read in vastly increasing numbers. The folio was making place on the shelves for the octavo. The bookseller began to transcend the mere tradesman. Along with newspapers the advertizing of books came into fashion, and the market was regulated no longer by what learned men wanted to write, but what an increasing multitude wanted to read. The arrival of the octavo is said to have marked the enrolment of man as a reader, that of the novel the attachment of woman. Hence, among other causes, the rapid decay of lyrical verse and printed drama, of theology and epic, in ponderous tomes. The fashionable types of which the new century was to witness the fixation are accordingly the essay and the satire as represented respectively by Addison and Steele, Swift and Goldsmith, and by Pope and Churchill. Pope, soon to be followed by Lady Mary Wortley Montagu, was the first Englishman who treated letter-writing as an art upon a considerable scale. Personalities and memoirs prepare the way for history, in which as a department of literature English letters hitherto had been almost scandalously deficient. Similarly the new growth of fancy essay (Addison) and plain biography (Defoe) prepared the way for the English novel, the most important by far of all new literary combinations. Finally, without going into unnecessary detail, we have a significant development of topography, journalism and criticism. In the course of time, too, we shall perceive how the pressure of town life and the logic of a capital city engender, first a fondness for landscape gardening and a somewhat artificial Arcadianism, and then, by degrees, an intensifying love of the country, of the open air, and of the rare, exotic and remote in literature.

At the outset of the new century the two chief architects of public opinion were undoubtedly John Locke and Joseph Addison. When he died at High Laver in October 1704 at the mature age of seventy-two, Locke had, perhaps, done more than any man of the previous century to prepare the way for the new era. Social duty and social responsibility were his two watchwords. The key to both he discerned in the *Human Understanding*—"no province of knowledge can be regarded as independent of reason." But the great modernist of the time was undoubtedly Joseph Addison (1672-1719). He first left the 17th century, with its stiff euphuisms, its formal obsequiousness, its ponderous scholasticism and its metaphorical antitheses, definitely behind. He did for English culture what Rambouillet did for that of France, and it is hardly an exaggeration to call the half-century before the great fame of the English novel, the half century of the *Spectator*.

Addison's mind was fertilized by intercourse with the greater and more original genius of Swift and with the more inventive and more genial mind of Steele. It was Richard Steele (1672-1729) in the *Tatler* of 1709-1710 who first realized that the specific which that urbane age both needed and desired was no longer copious preaching and rigorous declamation, but homoeopathic doses of good sense, good taste and good-humoured morality, disguised beneath an easy and fashionable style. Nothing could have suited Addison better than the opportunity afforded him of contributing an occasional essay or roundabout paper in praise of virtue or dispraise of stupidity and bad form to his friend's periodical. When the *Spectator* succeeded the *Tatler* in March 1711, Addison took a more active share in shaping the chief characters (with the immortal baronet, Sir Roger, at their head) who were to make up the "Spectator Club"; and, better even than before, he saw his way, perhaps, to reinforcing his copious friend with his own more frugal but more refined endowment. Such a privileged talent came into play at precisely the right moment to circulate through the coffee houses and to convey a large measure of French courtly ease and elegance into the more humdrum texture of English prose. Steele became rather disreputable in his later years, Swift was banished and went mad, but Addison became a personage of the utmost consideration, and the essay as he left it became an almost indispensable accomplishment to the complete gentlemen of that age. As an architect of opinion from 1717 to 1775 Addison may well rank with Locke.

The other side, both in life and politics, was taken by Jonathan Swift (1667-1745), who preferred to represent man on his unsocial side. He sneered at most things, but not at his own order, and he came to defend the church and the country squirearchy against the conventicle and Capel court. To undermine the complacent entrenchments of the Whig capitalists at war with France no sap proved so effectual as his pen. Literary influence was then exercised in politics mainly by pamphlets, and Swift was the greatest of pamphleteers. In the *Journal to Stella* he has left us a most wonderful portrait of himself in turn currying favour, spoiled, petted and humiliated by the party leaders of the Tories from 1710-1713. He had always been savage, and when the Hanoverians came in and he was treated as a suspect, his hate widened to embrace all mankind (*Gulliver's Travels*, 1726) and he bit like a mad dog. Would that he could have bitten more, for the infection of English stylists! In wit, logic, energy, pith, resourcefulness and Saxon simplicity, his prose has never been equalled. The choicest English then, it is the choicest English still. Dr John Arbuthnot

(1667-1735) may be described as an understudy of Swift on the whimsical side only, whose malignity, in a nature otherwise most kindly, was circumscribed strictly by the limits of political persiflage. Bernard Mandeville (1670-1733), unorthodox as he was in every respect, discovered a little of Swift's choice pessimism in his assault (in *The Fable of the Bees* of 1723) against the genteel optimism of the *Characteristics* of Lord Shaftesbury. Neither the matter nor the manner of the brilliant Tory chieftain Henry St John, Viscount Bolingbroke (1678-1751), appears to us now as being of the highest significance; but, although Bolingbroke's ideas were second-hand, his work has an historical importance; his dignified, balanced and decorated style was the cynosure of 18th-century statesmen. His essays on "History" and on "a Patriot King" both disturb a soil well prepared, and set up a reaction against such evil tendencies as a narrowing conception of history and a primarily factious and partisan conception of politics. It may be noted here how the fall of Bolingbroke and the Tories in 1714 precipitated the decay of the Renaissance ideal of literary patronage. The dependence of the press upon the House of Lords was already an anomaly, and the practical toleration achieved in 1695 removed another obstacle from the path of liberation. The government no longer sought to strangle the press. It could generally be tuned satisfactorily and at the worst could always be temporarily muzzled. The pensions hitherto devoted to men of genius were diverted under Walpole to spies and journalists. Yet one of the most unscrupulous of all the fabricators of intelligence, looked down upon as a huckster of the meanest and most inconsiderable literary wares, established his fame by a masterpiece of which literary genius had scarcely even cognizance.

Arbuthnot.

Bolingbroke.

The new trade of writing was represented most perfectly by Daniel Defoe (1660-1731), who represents, too, what few writers possess, a competent knowledge of work and wages, buying and selling, the squalor and roguery of the very hungry and the very mean. From reporting sensations and chronicling *faits divers*, Defoe worked his way almost insensibly to the Spanish tale of the old Mendoza or picaresque pattern. *Robinson Crusoe* was a true story expanded on these lines, and written down under stress of circumstance when its author was just upon sixty. Resembling that of Bunyan and, later, Smollett in the skilful use made of places, facts and figures, Defoe's style is the mirror of man in his shirt sleeves. What he excelled in was plain, straightforward story-telling, in understanding and appraising the curiosity of the man in the street, and in possessing just the knowledge and just the patience, and just the literary stroke that would enable him most effectually to satisfy it. He was the first and cleverest of all descriptive reporters, for he knew better than any successor how and where to throw in those irrelevant details, tricks of speech and circumlocution, which tend to give an air of verisimilitude to a bald and unconvincing narrative—the funny little splutterings and naïvetés as of a plain man who is not telling a tale for effect, but striving after his own manner to give the plain unvarnished truth. Defoe contributes story, Addison character, Fielding the life-atmosphere, Richardson and Sterne the sentiment, and we have the 18th-century novel complete—the greatest literary birth of modern time. Addison, Steele, Swift and Defoe, as master-builders of prose fiction, are consequently of more importance than the “Augustan poets,” as Pope and his school are sometimes called, for the most that they can be said to have done is to have perfected a more or less transient mode of poetry.

To the passion, imagination or musical quality essential to the most inspired kinds of poetry Alexander Pope (1688-1744) can lay small claim. His best work is contained in the *Satires* and *Epistles*, which are largely of the proverbial-in-rhyme order. Yet in lucid, terse and pungent phrases he has rarely if ever been surpassed. His classical fancy, his elegant turn for periphrasis and his venomous sting alike made him the idol of that urbane age.

Voltaire in 1726 had called him the best poet living, and at his death his style was paramount throughout the civilized world. It was the apotheosis of wit, point, lucidity and technical correctness. Pope was the first Englishman to make poetry pay (apart from patronage). He was flattered by imitation to an extent which threatened to throw the school of poetry which he represented into permanent discredit. Prior, Gay, Parnell, Akenside, Pomfret, Garth, Young, Johnson, Goldsmith, Falconer, Glover, Grainger, Darwin, Rogers, Hayley and indeed a host of others—the once famous mob of gentlemen who wrote with ease—worshipped Pope as their poetic founder. The second-rate wore his badge. But although the cult of Pope was the established religion of poetic taste from 1714 to 1798, there were always nonconformists. The poetic revolt, indeed, was far more versatile than the religious revival of the century. The *Winter* (1726) of James Thomson may be regarded as inaugurating a new era in English poetry. Lady Winchelsea, John Philips, author of *Cyder*, and John Dyer, whose *Grongar Hill* was published a few months before *Winter*, had pleaded by their work for a truthful and unaffected, and at the same time a romantic treatment of nature in poetry; but the ideal of artificiality and of a frigid poetic diction by which English poetry was dominated since the days of Waller and Cowley was first effectively challenged by Thomson. At the time when the Popean couplet was at the height of its vogue he deliberately put it aside in favour of the higher poetic power of blank verse. And he it was who transmitted the sentiment of natural beauty not merely to imitators such as Savage, Armstrong, Somerville, Langhorne, Mickle and Shenstone, but also to his elegist,

William Collins, to Gray and to Cowper, and so indirectly to the lyrical bards of 1798. By the same hands and those of Shenstone experiments were being made in the stanza of *The Faerie Queene*; a little later, owing to the virtuosity of Bishop Percy, the cultivation of the old English and Scottish ballad literature was beginning to take a serious turn. Dissatisfaction with the limitations of “Augustan” poetry was similarly responsible for the revived interest in Shakespeare and Chaucer. Gray stood not only for a far more intimate worship of wild external nature, but also for an awakened curiosity in Scandinavian, Celtic and Icelandic poetry.

To pretend then that the poetic heart of the 18th century was Popean to the core is nothing short of extravagance. There were a number of true poets in the second and third quarters of the century to whom all credit is due as pioneers and preceptors of the romantic movement under the depressing conditions to which innovators in poetry are commonly subject. They may strike us as rather an anaemic band after the great Elizabethan poets. Four of them were mentally deranged (Collins, Smart, Cowper, Blake), while Gray was a hermit, and Shenstone and Thomson the most indolent of recluses. The most adventurous, one might say the most virile of the group, was a boy who died at the age of seventeen. Single men all (save for Blake), a more despondent group of artists as a whole it would not perhaps be easy to discover. Catacombs and cypresses were the forms of imagery that came to them most naturally. Elegies and funeral odes were the types of expression in which they were happiest. Yet they strove in the main to follow the gleam in poetry, to reinstate imagination upon its throne, and to substitute the singing voice for the rhetorical recitative of the heroic couplet. Within two years of the death of Pope, in 1746, William Collins was content to *sing* (not say) what he had in him without a glimpse of wit or a flash of eloquence—and in him many have discerned the germ of that romantic *éclosion* which blossomed in *Christabel*. A more important if less original factor in that movement was Collins's severe critic Thomas Gray, a man of the widest curiosities of his time, in whom every attribute of the poet to which scholarship, taste and refinement are contributory may be found to the full, but in whom the strong creative energy is fatally lacking—despite the fact that he wrote a string of “divine truisms” in his *Elegy*, which has given to multitudes more of the exquisite pleasure of poetry than any other single piece in the English language. Shenstone and Percy, Capell, the Wartons and eventually Chatterton, continued to mine in the shafts which Gray had been the first to sink. Their laborious work of discovery resembled that which was commencing in regard to the Gothic architecture which the age of Pope had come to regard as rude and barbaric. The Augustans had come seriously to regard all pre-Drydenic poetry as grossly barbarian. One of the greatest achievements of the mid-eighteenth century was concerned with the disintegration of this obstinate delusion. The process was manifold; and it led, among other things, to a realization of the importance of the study of comparative literature.

The literary grouping of the 18th century is, perhaps, the biggest thing on the whole that English art has to show; but among all its groups the most famous, and probably the most original, is that of its proto-novelists

Richardson, Fielding, Smollett and Sterne. All nations have had their novels, which are as old at least as Greek vases. The various types have generally had collective appellations such as Milesian Tales, Alexandrian Romances, Romances of Chivalry, Acta Sanctorum, Gesta Romanorum, Cent Nouvelles Nouvelles, Romances of Roguery, Arabian Nights; but owing to the rivalry of other more popular or more respectable or at least more eclectic literary forms, they seldom managed to attain a permanent lodgment in the library. The taste in prose fiction changes, perhaps, more rapidly than that in any other kind of literature. In Britain alone several forms had passed their prime since the days of Caxton and his Arthurian prose romance of *Morte d'Arthur*. Such were the wearisome Arcadian romance or pastoral heroic; the new centos of tales of chivalry like the *Seven Champions of Christendom*; the utopian, political and philosophical romances (*Oceana*, *The Man in the Moone*); the grotesque and facetious stories of rogues retailed from the Spanish or French in dwarf volumes; the prolix romance of modernized classic heroism (*The Grand Cyrus*); the religious allegory (Bunyan's *Life and Death of Mr Badman*); the novels of outspoken French or Italian gallantry, represented by Aphra Behn; the imaginary voyages so notably adapted to satire by Dr Swift; and last, but not least, the minutely prosaic chronicle-novels of Daniel Defoe. The prospect of the novel was changing rapidly. The development of the individual and of a large well-to-do urban middle class, which was rapidly multiplying its area of leisure, involved a curious and self-conscious society, hungry for pleasure and new sensations, anxious to be told about themselves, willing in some cases even to learn civilization from their betters. The disrepute into which the drama had fallen since Jeremy Collier's attack on it directed this society by an almost inevitable course into the flowery paths of fiction. The novel, it is true, had a reputation which was for the time being almost as unsavoury as that of the drama, but the novel was not a confirmed ill-doer, and it only needed a touch of genius to create for it a vast congregation of enthusiastic votaries. In the *Tatler* and *Spectator* were already found the methods and subjects of the modern novel. The De Coverley papers in the *Spectator*, in fact, want nothing but a love-thread to convert them into a serial novel of a high order. The supreme importance of the sentimental interest had already been discovered and exemplified to

**Richardson.** good purpose in France by Madame de la Fayette, the Marquise de Tencin, Marivaux and the Abbé Prevost. Samuel Richardson (1689-1762), therefore, when he produced the first two modern novels of European fame in *Pamela* (1740) and *Clarissa* (1748), inherited far more than he invented. There had been Richardsonians before Richardson. *Clarissa* is nevertheless a pioneer work, and we have it on the high authority of M. Jusserand that the English have contributed more than any other people to the formation of the contemporary novel. Of the long-winded, typical and rather chaotic English novel of love analysis and moral sentiment (as opposed to the romance of adventure) Richardson is the first successful charioteer.

The novel in England gained prodigiously by the shock of opposition between the ideals of Richardson and Henry Fielding (1707-1754), his rival and parodist. Fielding's brutal toleration is a fine corrective to the slightly rancid morality of Richardson, with its frank insistence upon the cash-value of chastity and virtue. Fielding is, to be brief, the succinct antithesis of Richardson, and represents the opposite pole of English character. He is the Cavalier, Richardson the Roundhead; he is the gentleman, Richardson the tradesman; he represents church and county, Richardson chapel and borough. Richardson had much of the patient insight and intensity of genius, but he lacked the humour and literary accomplishment which Fielding had in rich abundance. Fielding combined breadth and keenness, classical culture and a delicate Gallic irony to an extent rare among English writers. He lacked the delicate intuition of Richardson in the analysis of women, nor could he compass the broad farcical humour of Smollett or the sombre colouring by which Smollett produces at times such poignant effects of contrast. There was no poetry in Fielding; but there was practically every other ingredient of a great prose writer—taste, culture, order, vivacity, humour, penetrating irony and vivid, pervading common sense, and it is Fielding's chef-d'œuvre *Tom Jones* (1749) that we must regard if not as the fundament at least as the head of the corner in English prose fiction. Before *Tom Jones* appeared, the success of the novel had drawn a new competitor into the field in Tobias Smollett, the descendant of a good western lowland family who had knocked about the world and seen more of its hurlyburly than Fielding himself. In *Roderick Random* (1748) Smollett represents a rougher and more uncivilized world even than that depicted in *Joseph Andrews*. The savagery and horse-play peculiar to these two novelists derives in part from the rogue romance of Spain (as then recently revived by Lesage), and has a counterpart to some extent in the graphic art of Hogarth and Rowlandson; yet one cannot altogether ignore an element of exaggeration which has greatly injured both these writers in the estimation (and still more in the affection) of posterity. The genius which struggles through novels such as *Roderick Random* and *Ferdinand Count Fathom* was nearly submerged under the hard conditions of a general writer during the third quarter of the 18th century, and it speaks volumes for Smollett's powers of recuperation that he survived to write two such masterpieces of sardonic and humorous observation as his *Travels* and *Humphry Clinker*.

The fourth proto-master of the English novel was the antiquarian humorist Lawrence Sterne. Though they owed a good deal to *Don Quixote* and the French novelists, Fielding and Smollett were essentially observers of life in the quick. **Sterne.** Sterne brought a far-fetched style, a bookish apparatus and a deliberate eccentricity into fiction. *Tristram Shandy*, produced successively in nine small volumes between 1760 and 1764, is the pretended history of a personage who is not born (before the fourth volume) and hardly ever appears, carried on in an eccentric rigmarole of old and new, original and borrowed humour, arranged in a style well known to students of the later Valois humorists as *fatrasie*. Far more than Molière, Sterne took his literary *bien* wherever he found it. But he invented a kind of tremolo style of his own, with the aid of which, in conjunction with the most unblushingly indecent innuendoes, and with a conspicuous genius for humorous portraiture, trembling upon the verge of the pathetic, he succeeded in winning a new domain for the art of fiction.

These four great writers then, Richardson, Fielding, Smollett and Sterne—all of them great pessimists in comparison with the benignant philosophers of a later fiction—first thoroughly fertilized this important field. Richardson obtained a European fame during his lifetime. Sterne, as a pioneer impressionist, gave all subsequent stylists a new handle. Fielding and Smollett grasped the new instrument more vigorously, and fashioned into it models which, after serving as patterns to Scott, Marryat, Cooper, Ainsworth, Dickens, Lever, Stevenson, Merriman, Weyman and other romancists of the 19th century, have still retained a fair measure of their original popularity unimpaired.

Apart from the novelists, the middle period of the 18th century is strong in prose writers: these include Dr Johnson, Oliver Goldsmith, Lord Chesterfield and Horace Walpole. The last three were all influenced by the sovereign lucidity of the best French style of the day. Chesterfield and Walpole were both writers of aristocratic experience and of European knowledge and sentiment. Johnson alone was a distinctively English thinker and stylist. His knowledge of the world, outside England, was derived from books, he was a good deal of a scholar, an earnest moralist, and something of a divine; his style, at any rate, reaches back to Taylor, Barrow and South, and has a good deal of the complex structure, the cadence, and the balance of English and Latinistic words proper to the 17th century, though the later influence of Addison and Bolingbroke is also apparent; Johnson himself was fond of the essay, the satire in verse, and the moral tale (*Rasselas*); but he lacked the creative imagination indispensable for such work and excelled chiefly as biographer and critic. For a critic even, it must be admitted that he was singly deficient in original ideas. He upholds authority. He judges by what he regards as the accepted rules, derived by Dryden, Rapin, Boileau, Le Bossu, Rymer, Dennis, Pope and such "estimable critics" from the ancients, whose decisions on such matters he regards as paramount. He tries to carry out a systematic, motivated criticism; but he asserts rather than persuades or convinces. We go to his critical works (*Lives of the Poets* and *Essay on Shakespeare*) not for their conclusions, but for their shrewd comments on life, and for an application to literary problems of a caustic common sense. Johnson's character and conversation, his knowledge and memory were far more remarkable than his ideas or his writings, admirable though the best of these were; the exceptional traits which met in his person and made that age regard him as a nonpareil have found in James Boswell a delineator unrivalled in patience, dexterity and dramatic insight. The result has been a portrait of a man of letters more alive at the present time than that which any other age or nation has bequeathed to us. In most of his ideas Johnson was a generation behind the typical academic critics of his date, Joseph and Thomas Warton, who championed against his authority what the doctor regarded as the finicking notions of Gray. Both of the Wartons were enthusiastic for Spenser and the older poetry; they were saturated with Milton whom they placed far above the correct Mr Pope, they wrote sonnets (thereby provoking Johnson's ire) and attempted to revive medieval and Celtic lore in every direction. Johnson's one attempt at a novel or tale was *Rasselas*, a long "Rambler" essay upon the vanity of human hope and ambition, something after the manner of the Oriental tales of which Voltaire had caught the idea from Swift and Montesquieu; but *Rasselas* is quite unenlivened by humour, personality or any other charm.

This one quality that Johnson so completely lacked was possessed in its fullest perfection by Oliver Goldsmith, whose style is the supreme expression of 18th-century clearness, simplicity and easy graceful fluency. Much of Goldsmith's material, whether as playwright, story writer or essayist, is trite and commonplace—his material worked up by any other hand would be worthless. But, whenever Goldsmith writes about human life, he seems to pay it a compliment, a relief of fun and good fellowship accompanies his slightest description, his playful and delicate touch could transform every thought that he handled into something radiant with sunlight and fragrant with the perfume of youth. Goldsmith's plots are Irish, his critical theories are French with a light top dressing of Johnson and Reynolds or Burke, while his prose style is an idealization of Addison. His versatility was great, and, in this and in other respects, he and Johnson are constantly reminding us that they were hardened professionals, writing against time for money.

Much of the best prose work of this period, from 1740 to 1780, was done under very different conditions. The increase of travel, of intercourse between the nobility of Europe, and of a sense of solidarity, self-consciousness, leisure and connoisseurship among that section of English society known as the governing class, or, since Disraeli, as "the Venetian oligarchy," could hardly fail to produce an increasing crop of those elaborate collections of letters and memoirs which had already attained their apogee in France with Mme de Sévigné and the duc de Saint-Simon. England was not to remain far behind, for in 1718 commence the *Letters* of Lady Mary Wortley Montagu; ten years more saw the commencement of Lord

**Chesterfield and Walpole.**

Hervy's *Memoirs of the Reign of George II.*; and Lord Chesterfield and Lord Orford (better known as Horace Walpole) both began their inimitable series of *Letters* about 1740. These writings, none of them written ostensibly for the press, serve to show the enormous strides that English prose was making as a medium of vivacious description. The letters are all the recreation of extensive knowledge and cosmopolitan acquirements; they are not strong on the poetic or imaginative side of things, but they have an intense appreciation of the actual and mundane side of fallible humanity. Lord Chesterfield's *Letters* to his son and to his godson are far more, for they introduce a Ciceronian polish and a Gallic irony and wit into the hitherto uncultivated garden of the literary graces in English prose. Chesterfield, whose theme is manners and social amenity, deliberately seeks a form of expression appropriate to his text—the perfection of tact, neatness, good order and *savoir faire*. After his grandfather, the marquess of Halifax, Lord Chesterfield, the synonym in the vulgar world for a heartless exquisite, is in reality the first fine gentleman and epicurean in the best sense in English polite literature. Both Chesterfield and Walpole were conspicuous as raconteurs in an age of witty talkers, of whose talk R.B. Sheridan, in *The School for Scandal* (1777), served up a *suprême*. Some of it may be tinsel, but it looks wonderfully well under the lights. The star comedy of the century represents the sparkle of this brilliant crowd: it reveals no hearts, but it shows us every trick of phrase, every eccentricity of manner and every foible of thought. But the most mundane of the letter writers, the most frivolous, and also the most pungent, is Horace Walpole, whose writings are an epitome of the history and biography of the Georgian era. "Fiddles sing all through them, wax lights, fine dresses, fine jokes, fine plate, fine equipages glitter and sparkle; never was such a brilliant, smirking Vanity Fair as that through which he leads us." Yet, in some ways, he was a corrective to the self-complacency of his generation, a vast dilettante, lover of "Gothic," of curios and antiques, of costly printing, of old illuminations and stained glass. In his short miracle-novel, called *The Castle of Otranto*, he set a fashion for mystery and terror in fiction, for medieval legend, diablerie, mystery, horror, antique furniture and Gothic jargon, which led directly by the route of Anne Radcliffe, Maturin, *Vathek*, *St Leon* and *Frankenstein*, to *Queenhoo Hall*, to *Waverley* and even to Hugo and Poe.

Meanwhile the area of the Memoir was widening rapidly in the hands of Fanny, the sly daughter of the wordly-wise and fashionable musician, Dr Burney, author of a novel (*Evelina*) most satirical and facete, written ere she was well out of her teens; not too kind a satirist of her former patroness, Mrs Thrale (afterwards Piozzi), the least tiresome of the new group of scribbling sibyls, blue stockings, lady dilettanti and Della Cruscan. Both, as portraiture and purveyors of *Johnsoniana*, were surpassed by the inimitable James Boswell, first and most fatuous of all interviewers, in brief a biographical genius, with a new recipe, distinct from Sterne's, for disclosing personality, and a deliberate, artificial method of revealing himself to us, as it were, unawares.

From all these and many other experiments, a far more flexible prose was developing in England, adapted for those critical reviews, magazines and journals which were multiplying rapidly to exploit the new masculine interest, apart from the schools, in history, topography, natural philosophy and the picturesque, just as circulating libraries were springing up to exploit the new feminine passion for fiction, which together with memoirs and fashionable poetry contributed to give the booksellers bigger and bigger ideas.

It is surprising how many types of literary productions with which we are now familiar were first moulded into definite and classical form during the Johnsonian period. In addition to the novel one need only mention the economic treatise, as exemplified for the first time in the admirable symmetry of *The Wealth of Nations*, the diary of a faithful observer of nature such as Gilbert White, the *Fifteen Discourses* (1769-1791) in which Sir Joshua Reynolds endeavours for the first time to expound for England a philosophy of Art, the historico-philosophical tableau as exemplified by Robertson and Gibbon, the light political parody of which the poetry of *The Rolliad* and *Anti-Jacobin* afford so many excellent models; and, going to the other extreme, the ponderous archaeological or topographical monograph, as exemplified in Stuart and Revett's *Antiquities of Athens*, in Robert Wood's colossal *Ruins of Palmyra* (1753), or the monumental *History of Leicestershire* by John Nichols. Such works as this last might well seem the outcome of Horace Walpole's maxim: In this scribbling age "let those who can't write, glean." In short, the literary landscape in Johnson's day was slowly but surely assuming the general outlines to which we are all accustomed. The literary conditions of the period dated from the time of Pope in their main features, and it is quite possible that they were more considerably modified in Johnson's own lifetime than they have been since. The booksellers, or, as they would now be called, publishers, were steadily superseding the old ties of patronage, and basing their relations with authors upon a commercial footing. A stage in their progress is marked by the success of Johnson's friend and Hume's correspondent, William Strahan, who kept a coach, "a credit to literature." The evolution of a normal status for the author was aided by the definition of copyright and gradual extinction of piracy.

Histories of their own time by Clarendon and Burnet have been in much request from their own day to this, and the first, at least, is a fine monument of English prose; Bolingbroke again, in 1735, dwelt memorably upon the ethical, political and philosophical value of history. But it was not until the third quarter of the 18th century that English literature freed itself from the imputation of lagging hopelessly behind France, Italy and Germany in the serious work of historical reconstruction. Hume published the first volume of his *History of England* in 1754. Robertson's *History of Scotland* saw the light in 1759 and his *Charles V.* in 1769; Gibbon's *Decline and Fall of the Roman Empire* came in 1776. Hume was, perhaps, the first modernist in history; he attempted to give his work a modern interest and, Scot though he was, a modern style—it could not fail, as he knew, to derive piquancy from its derision of the Whiggish assumption which regarded 1688 as a political millennium. Wm. Robertson was, perhaps, the first man to adapt the polished periphrases of the pulpit to historical generalization. The gifts of compromise which he had learned as Moderator of the General Assembly he brought to bear upon his historical studies, and a language so unfamiliar to his lips as academic English he wrote with so much the more care that the greatest connoisseurs of the day were enthusiastic about "Robertson's wonderful style." Even more portentous in its superhuman dignity was the style of Edward Gibbon, who combined with the unspiritual optimism of Hume and Robertson a far more concentrated devotion to his subject, an industry more monumental, a greater co-ordinative vigour, and a malice which, even in the 18th century, rendered him the least credulous man of his age. Of all histories, therefore, based upon the transmitted evidence of other ages rather than on the personal observation of the writer's own, Gibbon's *Decline and Fall* has hitherto maintained its reputation best. Hume, even before he was superseded, fell a prey to continuations and abridgements, while Robertson was supplanted systematically by the ornate pages of W.H. Prescott.

The increasing transparency of texture in the working English prose during this period is shown in the writings of theologians such as Butler and Paley, and of thinkers such as Berkeley and Hume, who, by prolonging and extending Berkeley's contention that matter was an abstraction, had shown that mind would have to be considered an abstraction too, thereby signalling a school of reaction to common sense or "external reality" represented by Thomas Reid, and with modifications by David Hartley, Abraham Tucker and others. Butler and Paley are merely two of the biggest and most characteristic apologists of that day, both great stylists, though it must be allowed that their very lucidity and good sense excites almost more doubt than it stills, and both very successful in repelling the enemy in controversy, though their very success accentuates the faults of that unspiritual age in which churchmen were so far more concerned about the title deeds than about the living portion of the church's estate. Free thought was already beginning to sap their defences in various directions, and in Tom Paine, Priestley, Price, Godwin and Mackintosh they found more formidable adversaries than in the earlier deists. The greatest champion, however, of continuity and conservation both in church and state, against the new schools of latitudinarians and radicals, the great eulogist of the unwritten constitution, and the most perfect master of emotional prose in this period, prose in which the harmony of sense and sound is attained to an extent hardly ever seen outside supreme poetry, was Edmund Burke, one of the most commanding intellects in the whole range of political letters—a striking contrast in this respect to Junius, whose mechanical and journalistic talent for invective has a quite ephemeral value.

From 1660 to 1760 the English mind was still much occupied in shaking off the last traces of feudality. The crown, the

**Return to nature.**

parliament, the manor and the old penal code were left, it is true: but the old tenures and gild-brotherhoods, the old social habits, miracles, arts, faith, religion and letters were irrevocably gone. The attempt of the young Chevalier in 1745 was a complete anachronism, and no sooner was this generally felt to be so than men began to regret that it should so be. Men began to describe as "grand" and "picturesque" scenery hitherto summarized as "barren mountains covered in mist"; while Voltaire and Pope were at their height, the world began to realize that the Augustan age, in its zeal for rationality, civism and trim parterres, had neglected the wild freshness of an age when literature was a wild flower that grew on the common. Rousseau laid the axe to the root of this over-sophistication of life; Goldsmith, half understanding, echoed some of his ideas in "The Deserted Village." Back from books to men was now the prescription—from the crowded town to the spacious country. From plains and valleys to peaks and pinewoods. From cities, where men were rich and corrupt, to the earlier and more primitive moods of earth. The breath had scarcely left the body of the Grand Monarque before an intrigue was set on foot to dispute the provisions of his will. So with the critical testament of Pope. Within a few years of his death we find Gray, Warton, Hurd and other disciples of the new age denying to Pope the highest kind of poetic excellence, and exalting imagination and fancy into a sphere far above the Augustan qualities of correct taste and good judgment. Decentralization and revolt were the new watchwords in literature. We must eschew France and Italy and go rather to Iceland or the Hebrides for fresh poetic emotions: we must shun academies and classic coffee-houses

**Change in poetic spirit.**

and go into the street-corners or the hedge-lanes in search of Volkspoesie. An old muniment chest and a roll of yellow parchment were the finest incentives to the new spirit of the picturesque. How else are we to explain the enthusiasm that welcomed the sham Ossianic poems of James Macpherson in 1760; Percy's patched-up ballads of 1765 (*Reliques of Ancient Poetry*); the new enthusiasm for Chaucer; the "black letter" school of Ritson, Tyrwhitt, George Ellis, Steevens, Ireland and Malone; above all, the spurious 15th-century poems poured forth in 1768-1769 with such a wild gusto of archaic imagination by a prodigy not quite seventeen years of age? Chatterton's precocious fantasy cast a wonderful spell upon the romantic imagination of other times. It does not prepare us for the change that was coming over the poetic spirit of the last two decades of the century, but it does at least help us to explain it. The great masters of verse in Britain during this period were the three very disparate figures of William Cowper, William Blake and Robert Burns. Cowper was not a poet of vivid and rapturous visions. There is always something of the rusticating city-scholar about his humour. The ungovernable impulse and imaginative passion of the great masters of poesy were not his to claim. His motives to express himself in verse came very largely from the outside. The greater part, nearly all his best poetry is of the occasional order. To touch and retouch, he says, in one of his letters—among the most delightful in English—is the secret of almost all good writing, especially verse. Whatever is short should be nervous, masculine and compact. In all the arts that raise the best occasional poetry to the level of greatness Cowper is supreme. In phrase-moulding, verbal gymnastic and prosodical marquetry he has scarcely a rival, and the fruits of his poetic industry are enshrined in the filigree of a most delicate fancy and a highly cultivated intelligence, purified and thrice refined in the fire of mental affliction. His work expresses the rapid civilization of his time, its humanitarian feeling and growing sensitiveness to natural beauty, home comfort, the claims of animals and the charms of light literature. In many of his short poems, such as "The Royal George," artistic simplicity is indistinguishable from the stern reticence of genius. William Blake had no immediate literary descendants, for he worked alone, and Lamb was practically alone in recognizing what he wrote as poetry. But he was by far the most original of the reactionaries who preceded the Romantic Revival, and he caught far more of the Elizabethan air in his lyric verse than any one else before Coleridge. The *Songs of Innocence* and *Songs of Experience*, in 1789 and 1794, sing themselves, and have a bird-like spontaneity that has been the despair of all song-writers from that day to this. After 1800 he winged his flight farther and farther into strange and unknown regions. In the finest of these earlier lyrics, which owe so little to his contemporaries, the ripple of the stream of romance that began to gush forth in 1798 is distinctly heard. But the first poetic genius of the century was unmistakably Robert Burns. In song and satire alike Burns is racy, in the highest degree, of the poets of North Britain, who since Robert Sempill, Willy Hamilton of Gilbertfield, douce Allan Ramsay, the Edinburgh periwig-maker and miscellanist, and Robert Fergusson, "the writer-chiel, a deathless name," had kept alive the old native poetic tradition, had provided the strolling fiddlers with merry and wanton staves, and had perpetuated the daintiest shreds of national music, the broadest colloquialisms, and the warmest hues of patriotic or local sentiment. Burns immortalizes these old staves by means of his keener vision, his more fiery spirit, his stronger passion and his richer volume of sound. Burns's fate was a pathetic one. Brief, broken glimpses of a genius that could never show itself complete, his poems wanted all things for completeness: culture, leisure, sustained effort, length of life. Yet occasional, fragmentary, extemporary as most of them are, they bear the guinea stamp of true genius. His eye is unerring, his humour of the ripest, his wit both fine and abundant. His ear is less subtle, except when dialect is concerned. There he is infallible. Landscape he understands in subordination to life. For abstract ideas about Liberty and 1789 he cares little. But he is a patriot and an insurgent, a hater of social distinction and of the rich. Of the divine right or eternal merit of the system under which the poor man sweats to put money into the rich man's pocket and fights to keep it there, and is despised in proportion to the amount of his perspiration, he had a low opinion. His work has inspired the meek, has made the poor feel themselves less of ciphers in the world and given courage to the down-trodden. His love of women has inspired some of the most ardently beautiful lyrics in the world. Among modern folk-poets such as Jókai and Mistral, the position of Burns in the hearts of his own people is the best assured.

**Cowper. Blake. Burns.**

feeling and growing sensitiveness to natural beauty, home comfort, the claims of animals and the charms of light literature. In many of his short poems, such as "The Royal George," artistic simplicity is indistinguishable from the stern reticence of genius. William Blake had no immediate literary descendants, for he worked alone, and Lamb was practically alone in recognizing what he wrote as poetry. But he was by far the most original of the reactionaries who preceded the Romantic Revival, and he caught far more of the Elizabethan air in his lyric verse than any one else before Coleridge. The *Songs of Innocence* and *Songs of Experience*, in 1789 and 1794, sing themselves, and have a bird-like spontaneity that has been the despair of all song-writers from that day to this. After 1800 he winged his flight farther and farther into strange and unknown regions. In the finest of these earlier lyrics, which owe so little to his contemporaries, the ripple of the stream of romance that began to gush forth in 1798 is distinctly heard. But the first poetic genius of the century was unmistakably Robert Burns. In song and satire alike Burns is racy, in the highest degree, of the poets of North Britain, who since Robert Sempill, Willy Hamilton of Gilbertfield, douce Allan Ramsay, the Edinburgh periwig-maker and miscellanist, and Robert Fergusson, "the writer-chiel, a deathless name," had kept alive the old native poetic tradition, had provided the strolling fiddlers with merry and wanton staves, and had perpetuated the daintiest shreds of national music, the broadest colloquialisms, and the warmest hues of patriotic or local sentiment. Burns immortalizes these old staves by means of his keener vision, his more fiery spirit, his stronger passion and his richer volume of sound. Burns's fate was a pathetic one. Brief, broken glimpses of a genius that could never show itself complete, his poems wanted all things for completeness: culture, leisure, sustained effort, length of life. Yet occasional, fragmentary, extemporary as most of them are, they bear the guinea stamp of true genius. His eye is unerring, his humour of the ripest, his wit both fine and abundant. His ear is less subtle, except when dialect is concerned. There he is infallible. Landscape he understands in subordination to life. For abstract ideas about Liberty and 1789 he cares little. But he is a patriot and an insurgent, a hater of social distinction and of the rich. Of the divine right or eternal merit of the system under which the poor man sweats to put money into the rich man's pocket and fights to keep it there, and is despised in proportion to the amount of his perspiration, he had a low opinion. His work has inspired the meek, has made the poor feel themselves less of ciphers in the world and given courage to the down-trodden. His love of women has inspired some of the most ardently beautiful lyrics in the world. Among modern folk-poets such as Jókai and Mistral, the position of Burns in the hearts of his own people is the best assured.

BIBLIOGRAPHICAL NOTE.—The dearth of literary history in England makes it rather difficult to obtain a good general view of letters in Britain during the 18th century. Much may be gleaned, however, from chapters of Lecky's *History of England during the 18th Century*, from Stephen's *Lectures on English Literature and Society in the 18th Century* (1904), from Taine's *History of English Literature* (van Laun's translation), from vols. v. and vi. of Prof. Courthope's *History of English Poetry*, and from the second volume of Chambers's *Cyclopaedia of English Literature* (1902). The two vols. dealing respectively with the *Age of Pope* and the *Age of Johnson* in Bell's *Handbooks of English Literature* will be found useful, and suggestive chapters will be found in Saintsbury's *Short History* and in A.H. Thompson's *Student's History of English Literature* (1901). The same may, perhaps, be said of books v. and vi. in the *Bookman Illustrated History of English Literature* (1906), by the present writer. Sidelights of value are to be found in Walter Raleigh's little book on the *English Novel*, in Beljame's *Le Publique et les hommes de lettres en Angleterre au XVIII<sup>e</sup> siècle*, in H.A. Beers' *History of English Romanticism in the 18th Century* (1899), and above all in Sir Leslie Stephen's *History of English Thought during the 18th Century*; Stephen's *Hours in a Library*, the monographs dealing with the period in the *English Men of Letters* series, the *Vignettes and Portraits* of Austin Dobson and George Paston, Elwin's *Eighteenth Century Men of Letters*, and Thomas Wright's *Caricature History of the Georges*, must also be kept in mind.

(T. Se.)

## VI. THE 19TH CENTURY

We have seen how great was the reverence which the 18th century paid to poetry, and how many different kinds of poetic experiment were going on, mostly by the imitative efforts of revivalists (Spenserians, Miltonians, Shakespeareans, Ballad-mongers, Scandinavian, Celtic, Gothic scholars and the like), but also in the direction of nature study and landscape description, while the more formal type of Augustan poetry, satire and description, in the direct succession of Pope, was by no means neglected.

The most original vein in the 19th century was supplied by the Wordsworth group, the first manifesto of which appeared in the *Lyrical Ballads* of 1798. William Wordsworth himself represents, in the first place, a revolutionary movement against the poetic diction of study-poets since the first acceptance of the Miltonic model by Addison. His ideal, imperfectly carried out, was a reversion to popular language of the utmost simplicity and directness. He added to this the idea of the enlargement of man by Nature, after Rousseau, and went further than this in the utterance of an essentially pantheistic desire to become part of its loveliness, to partake in a mystical sense of the loneliness

**Wordsworth.**

of the mountain, the sound of falling water, the upper horizon of the clouds and the wind. To the growing multitude of educated people who were being pent in huge cities these ideas were far sweeter than the formalities of the old pastoral. Wordsworth's great discovery, perhaps, was that popular poetry need not be imitative, artificial or condescending, but that a simple story truthfully told of the passion, affliction or devotion of simple folk, and appealing to the primal emotion, is worthy of the highest effort of the poetic artist, and may achieve a poetic value far in advance of conventional descriptions of strikingly grouped incidents picturesquely magnified or rhetorically exaggerated. But Wordsworth's theories might have ended very much where they began, had it not been for their impregnation by the complementary genius of Coleridge.

Coleridge at his best was inspired by the supreme poetic gifts of passion, imagination, simplicity and mystery, combining form and colour, sound and sense, novelty and antiquity, realism and romanticism, scholarly ode and popular ballad. His three fragmentary poems *The Rime of the Ancient Mariner*, *Christabel* and *Kubla Khan* are the three spells and touchstones, constituting what is often regarded by the best judges as the high-standard of modern English poetry. Their subtleties and beauties irradiated the homelier artistic conceptions of Wordsworth, and the effect on him was permanent. Coleridge's inspiration, on the other hand, was irrecoverable; a physical element was due, no doubt, to the first exaltation indirectly due to the opium habit, but the moral influence was contributed by the Wordsworths. The steady will of the Dalesman seems to have constrained Coleridge's imagination from aimless wandering; his lofty and unwavering self-confidence inspired his friend with a similar energy. Away from Wordsworth after 1798, Coleridge lost himself in visions of work that always remained to be "transcribed," by one who had every poetic gift—save the rudimentary will for sustained and concentrated effort.

Coleridge's more delicate sensibility to the older notes of that more musical era in English poetry which preceded the age of Dryden and Pope was due in no small measure to the luminous yet subtle intuitions of his friend Charles Lamb. Lamb's appreciation of the imaginative beauty inhaled in old English literature amounted to positive genius, and the persistence with which he brought his perception of the supreme importance of imagination and music in poetry to bear upon some of the finest creative minds of 1800, in talk, letters, selections and essays, brought about a gradual revolution in the aesthetic morality of the day. He paid little heed to the old rhetoric and the *ars poetica* of classical comparison. His aim was rather to discover the mystery, the folk-seed and the old-world element, latent in so much of the finer ancient poetry and implicit in so much of the new. The *Essays of Elia* (1820-1825) are the binnacle of Lamb's vessel of exploration. Lamb and his great rival, William Hazlitt, both maintained that criticism was not so much an affair of learning, or an exercise of comparative and expository judgment, as an act of imagination in itself. Hazlitt became one of the master essayists, a fine critical analyst and declaimer, denouncing all insipidity and affectation, stirring the soul with metaphor, soaring easily and acquiring a momentum in his prose which often approximates to the impassioned utterance of Burke. Like Lamb, he wanted to measure his contemporaries by the Elizabethans, or still older masters, and he was deeply impressed by *Lyrical Ballads*. The new critics gradually found responsible auxiliaries, notably Leigh Hunt, De Quincey and Wilson of *Blackwood's*. Leigh Hunt, not very important in himself, was a cause of great authorship in others. He increased both the depth and area of modern literary sensibility. The world of books was to him an enchanted forest, in which every leaf had its own secret. He was the most catholic of critics, but he knew what was poor—at least in other people. As an essayist he is a feminine diminutive of Lamb, excellent in fancy and literary illustration, but far inferior in decisive insight or penetrative masculine wit. The Miltonic quality of impassioned pyramidal prose is best seen in Thomas De Quincey, of all the essayists of this age, or any age, the most diffuse, unequal and irreducible to rule, and which yet at times trembles upon the brink of a rhythmical sonority which seems almost to rival that of the greatest poetry. Leigh Hunt supplies a valuable link between Lamb, the sole external moderator of the Lake school, Byron, Shelley, and the junior branch of imaginative Aesthetic, represented by Keats.

John Keats (1795-1821), three years younger than Shelley, was the greatest poetic artist of his time, and would probably have surpassed all, but for his collapse of health at twenty-five. His vocation was as unmistakable as that of Chatterton, with whose youthful ardour his own had points of likeness. The two contemporary conceptions of him as a fatuous Cockney Bunthorne or as "a tadpole of the lakes" were equally erroneous. But Keats was in a sense the first of the virtuoso or aesthetic school (caricatured later by the formula of "Art for Art's sake"); artistic beauty was to him a kind of religion, his expression was more technical, less personal than that of his contemporaries, he was a conscious "romantic," and he travelled in the realms of gold with less impedimenta than any of his fellows. Byron had always himself to talk about, Wordsworth saw the universe too much through the medium of his own self-importance, Coleridge was a metaphysician, Shelley hymned Intellectual Beauty; Keats treats of his subject, "A Greek Urn," "A Nightingale," the season of "Autumn," in such a way that our thought centres not upon the poet but upon the enchantment of that which he sings. In his three great medievalising poems, "The Pot of Basil," "The Eve of St Agnes" and "La Belle Dame Sans Merci," even more than in his Odes, Keats is the forerunner of Tennyson, the greatest of the word-painters. But apart from his perfection of loveliness, he has a natural magic and a glow of humanity surpassing that of any other known poet. His poetry, immature as it was, gave a new beauty to the language. His loss was the greatest English Literature has sustained.

Before Tennyson, Rossetti and Morris, Keats's best disciples in the aesthetic school were Thomas Lovell Beddoes, George Dailey and Thomas Hood, the failure of whose "Midsummer Fairies" and "Fair Inez" drove him into that almost mortific vein of verbal humour which threw up here and there a masterpiece such as "The Song of a Shirt." The master virtuoso of English poetry in another department (the classical) during this and the following age was Walter Savage Landor, who threw off a few fragments of verse worthy of the Greek Anthology, but in his Dialogues or "Imaginary Conversations" evolved a kind of violent monologizing upon the commonplace which descends into the most dismal caverns of egotism. Carlyle furiously questioned his competence. Mr Shaw allows his classical amateurship and respectable strenuousness of character, but denounces his work, with a substratum of truth, as that of a "blathering, unreadable pedant."

Among those, however, who found early nutriment in Landor's Miltonic *Gebir* (1798) must be reckoned the most poetical of our poets. P.B. Shelley was a spirit apart, who fits into no group, the associate of Byron, but spiritually as remote from him as possible, hated by the rationalists of his age, and regarded by the poets with more pity than jealousy. He wrote only for poets, and had no public during his lifetime among general readers, by whom, however, he is now regarded as *the poet* par excellence. In his conduct it must be admitted that he was in a sense, like Coleridge, irresponsible, but on the other hand his poetic energy was irresistible and all his work is technically of the highest order of excellence. In ideal beauties it is supreme; its great lack is its want of humanity; in this he is the opposite of Wordsworth who reads human nature into everything. Shelley, on the other hand, dehumanises things and makes them unearthly. He hangs a poem, like a cobweb or a silver cloud, on a horn of the crescent moon, and leaves it to dangle there in a current of ether. His quest was continuous for figures of beauty, figures, however, more ethereal and less sensuous than those in Keats; having obtained such an idea he passed it again and again through the prism of his mind, in talk, letters, prefaces, poems. The deep sense of the mystery of words and their lightest variations in the skein of poetry, half forgotten since Milton's time, had been recovered in a great measure by Coleridge and Wordsworth since 1798; Lamb, too, and Hazlitt, and, perhaps, Hogg were in the secret, while Keats had its open sesame on his lips ere he died. The union of poetic emotion with verbal music of the greatest perfection was the aim of all, but none of these masters made words breathe and sing with quite the same spontaneous ease and fervour that Shelley attained in some of the lyrics written between twenty-four and thirty, such as "The Cloud," "The Skylark," the "Ode of the West Wind," "The Sensitive Plant," the "Indian Serenade."

The path of the new romantic school had been thoroughly prepared during the age of Gray, Cowper and Burns, and it won its triumphs with little resistance and no serious convulsions. The opposition was noisy, but its representative character has been exaggerated. In the meantime, however, the old-fashioned school and the Popean couplet, the Johnsonian dignity of



reflection and the Goldsmithian ideal of generalized description, were well maintained by George Crabbe (1754-1832), "though Nature's sternest painter yet the best," a worsted-stockinged Pope and austere delineator of village misdoing and penurious age, and Samuel Rogers (1763-1855), the banker poet, liberal in sentiment, extreme Tory in form, and dilettante delineator of Italy to the music of the heroic couplet. Robert Southey, Thomas Campbell and Thomas Moore were a dozen years younger and divided their allegiance between two schools. In the main, however, they were still poeticisers of the orthodox old pattern, though all wrote a few songs of exceptional merit, and Campbell especially by defying the old anathemas.

The great champion of the Augustan masters was himself the architect of revolution. First the idol and then the outcast of respectable society, Lord Byron sought relief in new cadences and new themes for his poetic talent. He was, however, essentially a history painter or a satirist in verse. He had none of the sensitive aesthetic taste of a Keats, none of the spiritual ardour of a Shelley, or of the elemental beauty or artistry of Wordsworth or Coleridge. He manages the pen (said Scott) with the careless and negligent ease of a man of quality. The "Lake Poets" sought to create an impression deep, calm and profound, Byron to start a theme which should enable him to pose, travel, astonish, bewilder and confound as lover of daring, freedom, passion and revolt. For the subtler symphonic music—that music of the spheres to which the ears of poets alone are attuned—Byron had an imperfect sympathy. The delicate ear is often revolted in his poetry by the vices of impromptu work. He steadily refused to polish, to file or to furbish—the damning, inevitable sign of a man born to wear a golden tassel. "I am like the tiger. If I miss the first spring I go growling back to the jungle." Subtlety is sacrificed to freshness and vigour. The exultation, the breadth, the sweeping magnificence of his effects are consequently most appreciated abroad, where the ineradicable flaws of his style have no power to annoy.

The European fame of Byron was from the first something quite unique. At Missolonghi people ran through the streets crying "The great man is dead—he is gone." His corpse was refused entrance at Westminster; but the poet was taken to the inmost heart of Russia, Poland, Spain, Italy, France, Germany, Scandinavia, and among the Slavonic nations generally. In Italy his influence is plainly seen in Berchet, Leopardi, Giusti, and even Carducci. In Spain the Myrtle Society was founded in Byron's honour. Hugo in his *Orientales* traversed Greece. Chateaubriand joined the Greek Committee. Delavigne dedicated his verse to Byron; Lamartine wrote another canto to *Childe Harold*; Mérimée is interpenetrated by Byronesque feeling which also animates the best work of Heine, Pushkin, Lermontov, and Mickievicz, and even De Musset.

Like Scott, Byron was a man of two eras, and not too much ahead of his time to hold the Press-Dragon in fee. His supremacy and that of his satellites Moore and Campbell were championed by the old papers and by the two new blatant **Criticism.** Quarterlies, whose sails were filled not with the light airs of the future but by the Augustan "gales" of the classical past. The distinction of this new phalanx of old-fashioned critics who wanted to confer literature by university degree was that they wrote as gentlemen for gentlemen: they first gave criticism in England a respectable shakedown. Francis Jeffrey, a man of extraordinary ability and editor of *The Edinburgh Review* from 1803 to 1829 (with the mercurial Sydney Smith, the first of English conversationists, as his aide-de-camp), exercised a powerful influence as a standardizer of the second rate. He was one of the first of the critics to grasp firmly the main idea of literary evolution—the importance of time, environment, race and historical development upon the literary landscape; but he was vigorously aristocratic in his preferences, a hater of mystery, symbolism or allegory, an instinctive individualist of intolerant pattern. His chief weapons against the new ideas were social superiority and omniscience, and he used both unsparingly. The strident political partisanship of the *Edinburgh* raised up within six years a serious rival in the *Quarterly*, which was edited in turn by the good-natured pedagogue William Gifford and by Scott's extremely able son-in-law John Gibson Lockhart, the "scorpion" of the infant *Blackwood*. With the aid of the remnant of the old anti-Jacobins, Canning, Ellis, Barrow, Southey, Croker, Hayward, Apperley and others, the theory of *Quarterly* infallibility was carried to its highest point of development about 1845.

The historical and critical work of the *Quarterly* era, as might be expected, was appropriate to this gentlemanly censorship. The thinkers of the day were economic or juristic—Bentham, the great codifier; Malthus, whose theory of population gave Darwin his main impulse to theorise; and Mackintosh, whose liberal opposition to Burke deserved a better fate than it has ever perhaps received. The historians were mainly of the second class—the judicial Hallam, the ornate Roscoe, the plodding Lingard, the accomplished Milman, the curious Isaac D'Israeli, the academic Bishop Thirlwall. Mitford and Grote may be considered in the light of Tory and Radical historical pamphleteers, but Grote's work has the much larger measure of permanent value. As the historian of British India, James Mill's industry led him beyond his thesis of Benthamism in practice. Sir William Napier's heroic picture of the Peninsular War is strongly tinged by bias against the Tory administration of 1808-1813; but it conserves some imperishable scenes of war. Some of the most magnetic prose of the Regency Period was contained in the copious and insincere but profoundly emotionalising pamphlets of the self-taught Surrey labourer William Cobbett, in whom Diderot's paradox of a comedian is astonishingly illustrated. Lockhart's *Lives of Burns* and of Sir Walter Scott—the last perhaps the most memorable prose monument of its epoch—appeared in 1828 and 1838, and both formed the subjects of Thomas Carlyle in the *Edinburgh Review*, where, under the unwelcome discipline of Jeffrey, the new prophet worked nobly though in harness.

Great as the triumph of the Romantic masters and the new ideas was, it is in the ranks of the Old School after all that we have to look for the greatest single figure in the literature of this age. Except in the imitative vein of ballad or folk-song, the poetry of Sir Walter Scott is never quite first-rate. It is poetry for repetition rather than for close meditation or contemplation, and resembles a military band more than a full orchestra. Nor will his prose bear careful analysis. It is a good servant, no more. When we consider, however, not the intensity but the vast extent, range and versatility of Scott's powers, we are constrained to assign him the first place in his own age, if not that in the next seat to Shakespeare in the whole of the English literary Pantheon. Like Shakespeare, he made humour and a knowledge of human nature his first instruments in depicting the past. Unlike Shakespeare, he was a born antiquary, and he had a great (perhaps excessive) belief in *mise en scène*, costume, patois and scenic properties generally. His portraiture, however, is Shakespearean in its wisdom and maturity, and, although he wrote very rapidly, it must be remembered that his mind had been prepared by strenuous work for twenty years as a storehouse of material in which nothing was handled until it had been carefully mounted by the imagination, classified in the memory, and tested by experimental use. Once he has got the imagination of the reader well grounded to earth, there is nothing he loves better than telling a good story. Of detail he is often careless. But he trusted to a full wallet, and rightly, for mainly by his abundance he raised the literature of the novel to its highest point of influence, breathing into it a new spirit, giving it a fulness and universality of life, a romantic charm, a dignity and elevation, and thereby a coherence, a power and predominance which it never had before.

In Scott the various lines of 18th-century conservatism and 19th-century romantic revival most wonderfully converge. His intense feeling for Long Ago made him a romantic almost from his cradle. The master faculties of history and humour made a strong conservative of him; but his Toryism was of a very different spring from that of Coleridge or Wordsworth. It was not a reaction from disappointment in the sequel of 1789, nor was it the result of reasoned conviction. It was indwelling, rooted deeply in the fibres of the soil, to which Scott's attachment was passionate, and nourished as from a source by ancestral sentiment and "heather" tradition. This sentiment made Scott a victorious pioneer of the Romantic movement all over Europe. At the same time we must remember that, with all his fondness for medievalism, he was fundamentally a thorough 18th-century Scotsman and successor of Bailie Nicol Jarvie: a worshipper of good sense, toleration, modern and expert governmental ideas, who valued the past chiefly by way of picturesque relief, and was thoroughly alive to the benefit of peaceful and orderly rule, and deeply convinced that we are much better off as we are than we could have been in the days of King Richard or good Queen Bess. Scott had the mind of an enlightened 18th-century administrator and statesmen who had made a fierce hobby of armour and old ballads. To expect him to treat of intense passion or romantic medievalism as Charlotte Brontë or Dante Gabriel Rossetti would have treated them is as absurd as to expect to find the sentiments of a Mrs Browning blossoming amidst the horse-play of *Tom Jones* or *Harry Lorrequer*. Scott has few niceties or secrets: he was never

subtle, morbid or fantastic. His handling is ever broad, vigorous, easy, careless, healthy and free. Yet nobly simple and straightforward as man and writer were, there is something very complex about his literary legacy, which has gone into all lands and created bigoted enemies (Carlyle, Borrow) as well as unexpected friends (Hazlitt, Newman, Jowett); and we can seldom be sure whether his influence is reactionary or the reverse. There has always been something semi-feudal about it. The "shirra" has a demesne in letters as broad as a countryside, a band of mesne vassals and a host of Eildon hillsmen, Tweedside cottiers, minor feudatories and forest retainers attached to the "Abbotsford Hunt." Scott's humour, humanity and insistence upon the continuity of history transformed English literature profoundly.

Scott set himself to coin a quarter of a million sterling out of the new continent of which he felt himself the Columbus. He failed (quite narrowly), but he made the Novel the paymaster of literature for at least a hundred years. His immediate contemporaries and successors were not particularly great. John Galt (1779-1839), Susan Ferrier (1782-1854) and D.M. Moir (1798-1851) all attempted the delineation of Scottish scenes with a good deal of shrewdness of insight and humour. The main bridge from Scott to the great novelists of the 'forties and 'fifties was supplied by sporting, military, naval and political novels, represented in turn by Surtees, Smith, Hook, Maxwell, Lever, Marryat, Cooper, Morier, Ainsworth, Bulwer Lytton and Disraeli. Surtees gave all-important hints to *Pickwick*, Marryat developed grotesque character-drawing, Ainsworth and Bulwer attempted new effects in criminology and contemporary glitter. Disraeli in the 'thirties was one of the foremost romantic wits who had yet attempted the novel. Early in the 'forties he received the laying-on of hands from the Young England party, and attempted to propagandize the good tidings of his mission in *Coningsby* and *Sybil*, novels full of *entraînement* and promise, if not of actual genius. Unhappily the author was enmeshed in the fatal drolleries of the English party system, and *Lothair* is virtually a confession of abandoned ideals. He completes the forward party in fiction; Jane Austen (1775-1815) stands to this as Crabbe and Rogers to Coleridge and Shelley. She represents the fine flower of the expiring 18th century. Scott could do the trumpet notes on the organ. She fingers the fine ivory flutes. She combines self-knowledge and artistic reticence with a complete tact and an absolute lucidity of vision within the area prescribed. Within the limits of a park wall in a country parish, absolutely oblivious of Europe and the universe, her art is among the finest and most finished that our literature has to offer. In irony she had no rival at that period. But the trimness of her plots and the delicacy of her miniature work have affinities in Maria Edgeworth, Harriet Martineau and Mary Russell Mitford, three excellent writers of pure English prose. There is a finer aroma of style in the contemporary "novels" of Thomas Love Peacock (1785-1866). These, however, are rather tournaments of talk than novels proper, releasing a flood of satiric portraiture upon the idealism of the day—difficult to be apprehended in perfection save by professed students. Peacock's style had an appreciable influence upon his son-in-law George Meredith (1828-1909). His philosophy is for the most part Tory irritability exploding in ridicule; but Peacock was one of the most lettered men of his age, and his flouts and jeers smack of good reading, old wine and respectable prejudices. In these his greatest successor was George Borrow (1803-1881), who used three volumes of half-imaginary autobiography and road-faring in strange lands as a sounding-board for a kind of romantic revolt against the century of comfort, toleration, manufactures, mechanical inventions, cheap travel and commercial expansion, unaccompanied (as he maintains) by any commensurate growth of human wisdom, happiness, security or dignity.

In the year of Queen Victoria's accession most of the great writers of the early part of the century, whom we may denominate as "late Georgian," were silent. Scott, Byron, Shelley, Keats, Coleridge, Lamb, Sheridan, Hazlitt, Mackintosh, Crabbe and Cobbett were gone. Wordsworth, Southey, Campbell, Moore, Jeffrey, Sydney Smith, De Quincey, Miss Edgeworth, Miss Mitford, Leigh Hunt, Brougham, Samuel Rogers were still living, but the vital portion of their work was already done. The principal authors who belong equally to the Georgian and Victorian eras are Landor, Bulwer, Marryat, Hallam, Milman and Disraeli; none of whom, with the exception of the last, approaches the first rank in either. The significant work of Tennyson, the Brownings, Carlyle, Dickens, Thackeray, the Brontës, George Eliot, Mrs Gaskell, Trollope, the Kingsleys, Spencer, Mill, Darwin, Ruskin, Grote, Macaulay, Freeman, Froude, Lecky, Buckle, Green, Maine, Borrow, FitzGerald, Arnold, Rossetti, Swinburne, Meredith, Hardy, Stevenson, Morris, Newman, Pater, Jefferies—the work of these writers may be termed conclusively Victorian; it gives the era a stamp of its own and distinguishes it as the most varied in intellectual riches in the whole course of our literature. Circumstances have seldom in the world been more favourable to a great outburst of literary energy. The nation was secure and prosperous to an unexampled degree, conscious of the will and the power to expand still further. The canons of taste were still aristocratic. Books were made and unmade according to a regular standard. Literature was the one form of art which the English understood, in which they had always excelled since 1579, and in which their originality was supreme. To the native genius for poetry was now added the advantage of materials for a prose which in lucidity and versatility should surpass even that of Goldsmith and Hazlitt. The diversity of form and content of this great literature was commensurate with the development of human knowledge and power which marked its age. In this and some other respects it resembles the extraordinary contemporary development in French literature which began under the reign of Louis Philippe. The one signally disconcerting thing about the great Victorian writers is their amazing prolixity. Not content with two or three long books, they write whole literatures. A score of volumes, each as long as the Bible or Shakespeare, barely represents the output of such authors as Carlyle, Ruskin, Froude, Dickens, Thackeray, Newman, Spencer or Trollope. They obtained vast quantities of new readers, for the middle class was beginning to read with avidity; but the quality of brevity, the knowledge when to stop, and with it the older classic conciseness and the nobler Hellenic idea of a perfect measure—these things were as though they had not been. Meanwhile, the old schools were broken up and the foolscap addressed to the old masters. Singers, entertainers, critics and historians abound. Every man may say what is in him in the phrases that he likes best, and the sole motto that compels is "every style is permissible except the style that is tiresome." The old models are strangely discredited, and the only conventions which hold are those concerning the subjects which English delicacy held to be tabooed. These conventions were inordinately strict, and were held to include all the unrestrained, illicit impulses of love and all the more violent aberrations from the Christian code of faith and ethics. Infidel speculation and the liaisons of lawless love (which had begun to form the staple of the new French fiction—hence regarded by respectable English critics of the time as profoundly vitiated and scandalous) had no recognized existence and were totally ignored in literature designed for general reading. The second or Goody-two-Shoes convention remained strictly in force until the penultimate decade of the 19th century, and was acquiesced in or at least submitted to by practically all the greatest writers of the Victorian age. The great poets and novelists of that day easily out-topped their fellows. Society had no difficulty in responding to the summons of its literary leaders. Nor was their fame partial, social or sectional. The great novelists of early Victorian days were aristocratic and democratic at once. Their popularity was universal within the limits of the language and beyond it. The greatest of men were men of imagination rather than men of ideas, but such sociological and moral ideas as they derived from their environment were poured helter-skelter into their novels, which took the form of huge pantehnicon magazines. Another distinctive feature of the Victorian novel is the position it enabled women to attain in literature, a position attained by them in creative work neither before nor since.

The novelists to a certain extent created their own method like the great dramatists, but such rigid prejudices or conventions as they found already in possession they respected without demur. Both Dickens and Thackeray write as if they were almost entirely innocent of the existence of sexual vice. As artists and thinkers they were both formless.

**Dickens.** But the enormous self-complacency of the England of their time, assisted alike by the part played by the nation from 1793 to 1815, evangelicalism, free trade (which was originally a system of super-nationalism) and later, evolution, generated in them a great benignity and a strong determination towards a liberal and humanitarian philosophy. Despite, however, the diffuseness of the envelope and the limitations of horizon referred to, the unbookish and almost unlettered genius of Charles Dickens (1812-1870), the son of a poor lower middle-class clerk, almost entirely self-educated, has asserted for itself the foremost place in the literary history of the period. Dickens broke every rule, rioted in absurdity and bathed in extravagance. But everything he wrote was received with an almost frantic joy by those who recognized his creations as deifications of themselves, his scenery as drawn by one of the quickest and intensest observers that ever lived, and his drollery as an accumulated dividend from the treasury of human laughter. Dickens's mannerisms were

severe, but his geniality as a writer broke down every obstruction, reduced Jeffrey to tears and Sydney Smith to helpless laughter.

The novel in France was soon to diverge and adopt the form of an anecdote illustrating the traits of a very small group of persons, but the English novel, owing mainly to the predilection of Dickens for those Gargantuan entertainers of his youth, Fielding and Smollett, was to remain anchored to the history. William Makepeace Thackeray (1811-1863) was even more historical than Dickens, and most of his leading characters are provided with a detailed genealogy. Dickens's great works, excepting *David Copperfield* and *Great Expectations*, had all appeared when Thackeray made his mark in 1848 with *Vanity Fair*; and Thackeray follows most of his predecessor's conventions, including his conventional religion, ethics and politics, but he avoids his worse faults of theatricality. He never forces the note or lashes himself into fury or sentimentality; he limits himself in satire to the polite sphere which he understands, he is a great master of style and possesses every one of its fairy gifts except brevity. He creates characters and scenes worthy of Dickens, but within a smaller range and without the same abundance. He is a traveller and a cosmopolitan, while Dickens is irredeemably Cockney. He is often content to criticize or annotate or to preach upon some congenial theme, while Dickens would be in the flush of humorous creation. His range, it must be remembered, is wide, in most respects a good deal wider than his great contemporary's, for he is at once novelist, pamphleteer, essayist, historian, critic, and the writer of some of the most delicate and sentimental *vers d'occasion* in the language.

The absorption of England in itself is shown with exceptional force in the case of Thackeray, who was by nature a cosmopolitan, yet whose work is so absorbed with the structure of English society as to be almost unintelligible to foreigners.

**Charlotte Brontë.** The exploration of the human heart and conscience in relation to the new problems of the time had been almost abandoned by the novel since Richardson's time. It was for woman to attempt to resolve these questions, and with the aid of powerful imagination to propound very different conclusions. The conviction of Charlotte Brontë (1816-1855) was that the mutual passionate love of one man and one woman is sacred and creates a centre of highest life, energy and joy in the world. George Eliot (1819-1880), on the other hand,

**George Eliot.** detected a blind and cruel egoism in all such ecstasy of individual passion. It was in the autumn of 1847 that *Jane Eyre* shocked the primness of the coteries by the unconcealed ardour of its love passages. Twelve years later *Adam Bede* astonished the world by the intensity of its ethical light and shade. The introspective novel was now very gradually to establish a supremacy over the historical. The romance of the Brontës' forlorn life colours *Jane Eyre*, colours *Wuthering Heights* and colours *Villette*; their work is inseparable from their story to an extent that we perhaps hardly realize. George Eliot did not receive this adventitious aid from romance, and her work was, perhaps, unduly burdened by ethical diatribe, scientific disquisition and moral and philosophical asides. It is more than redeemed, however, by her sovereign humour, by the actual truth in the portrayal of that absolutely self-centred Midland society of the 'thirties and 'forties, and by the moral significance which she extracts from the smaller actions and more ordinary characters of life by means of sympathy, imagination and a deep human compassion. Her novels are generally admitted to have obtained twin summits in *Adam Bede* (1859) and *Middlemarch* (1872). An even nicer delineator of the most delicate shades of the curiously remote provincial society of that day was Mrs Gaskell (1810-1865), whose *Cranford* and *Wives and Daughters* attain to the perfection of easy, natural and unaffected English narrative. Enthusiasm and a picturesque boyish ardour and partisanship are the chief features of *Westward Ho!* and the other vivid and stirring novels of Charles Kingsley (1819-1875), to which a subtler gift in the

discrimination of character must be added in the case of his brother Henry Kingsley (1830-1876). Charles, however, was probably more accomplished as a poet than in the to him too exciting operation of taking sides in a romance. The novels of Trollope, Reade and Wilkie Collins are, generally speaking, a secondary product of the literary forces which produced the great fiction of the 'fifties. The two last were great at structure and sensation: Trollope dogs the prose of every-day life with a certainty and a clearness that border upon inspiration. The great novels of George Meredith range between 1859 and 1880, stories of characters deeply interesting who reveal themselves to us by flashes and trust to our inspiration to do the rest. The wit, the sparkle, the entrain and the horizon of these books, from *Richard Feverel* to the master analysis of *The Egoist*, have converted the study of Meredith into an exact science. Thomas Hardy occupies a place scarcely inferior to Meredith's as a stylist, a discoverer of new elements of the plaintive and the wistful in the vanishing of past ideals, as a depicter of the old southern rustic life of England and its tragi-comedy, in a series of novels which take rank with the greatest.

**Kingsley.** **Trollope.** **Reade.** **Meredith.** **Hardy.**

If Victorian literature had something more than a paragon in Dickens, it had its paragon too in the poet Tennyson. The son of a Lincolnshire parson of squirearchical descent, Alfred Tennyson consecrated himself to the vocation of poesy with the same unalterable conviction that had characterized Milton, Pope, Thomson, Wordsworth and Keats, and that was yet to signalize Rossetti and Swinburne, and he became easily the greatest virtuoso of his time in his art. To lyrics and idylls of a luxurious and exotic picturesqueness he gave a perfection of technique which criticism has chastened only to perfect in such miracles of description as "The Lotus Eaters," "The Dream of Fair Women," and "Morte d'Arthur." He received as vapour the sense of uneasiness as to the problems of the future which pervaded his generation, and in the elegies and lyrics of *In Memoriam*, in *The Princess* and in *Maud* he gave them back to his contemporaries in a running stream, which still sparkles and radiates amid the gloom. After the lyrical monodrama of *Maud* in 1855 he devoted his flawless technique of design, harmony and rhythm to works primarily of decoration and design (*The Idylls of the King*), and to experiments in metrical drama for which the time was not ripe; but his main occupation was varied almost to the last by lyrical blossoms such as "Frater Ave," "Roman Virgil," or "Crossing the Bar," which, like "Tears, Idle Tears" and "O that 'twere possible," embody the aspirations of Flaubert towards a perfected art of language shaping as no other verse probably can.

Few, perhaps, would go now to *In Memoriam* as to an oracle for illumination and guidance as many of Queen Victoria's contemporaries did, from the Queen herself downwards. And yet it will take very long ere its fascination fades. In language most musical it rearticulates the gospel of Sorrow and Love, and it remains still a pathetic expression of emotions, sentiments and truths which, as long as human nature remains the same, and as long

**Browning.** as calamity, sorrow and death are busy in the world, must be always repeating themselves. Its power, perhaps, we may feel of this poem and indeed of most of Tennyson's poetry, is not quite equal to its charm. And if we feel this strongly, we shall regard Robert Browning as the typical poet of the Victorian era. His thought has been compared to a galvanic battery for the use of spiritual paralytics. The grave defect of Browning is that his ideas, however excellent, are so seldom completely won; they are left in a twilight, or even a darkness more Cimmerian than that to which the worst of the virtuosi dedicate their ideas. Similarly, even in his "Dramatic Romances and Lyrics" (1845) or his "Men and Women" (1855) he rarely depicts action, seldom goes further than interpreting the mind of man as he approaches action. If Dickens may be described as the eye of Victorian literature, Tennyson the ear attuned to the subtlest melodies, Swinburne the reed to which everything blew to music, Thackeray the velvet pulpit-cushion, Eliot the impending brow, and Meredith the cerebral dome, then Browning might well be described as the active brain itself eternally expounding some point of view remote in time and place from its own. Tennyson was ostensibly and always a poet in his life and his art, in his blue cloak and sombrero, his mind and study alike stored with intaglios of the thought of all ages, always sounding and remodelling his verses so that they shall attain the maximum of sweetness and symmetry. He was a recluse. Browning on the other hand dissembled his poethood, successfully disguised his muse under the semblance of a stock merchant, was civil to his fellowmen, and though nervous with bores, encountered every one he met as if he were going to receive more than he could impart. In Tennyson's poetry we are always discovering new beauties. In Browning's we are finding new blemishes. Why he chose rhythm and metre for seven-eighths of his purpose is somewhat of a mystery. His protest against the materialistic view of life is, perhaps, a more valid one than Tennyson's; he is at pains to show us the noble elements valuable in spite of failure to achieve tangible success. He realizes that the greater the man, the greater is the failure, yet protests unflinchingly against the despondent or materialist view of life. His nimble appreciation of character and motive attracts the attentive curiosity of highly intellectual people; but the question

recurs with some persistence as to whether poetry, after all, was the right medium for the expression of these views.

Many of Browning's ideas and fertilizations will, perhaps, owing to the difficulty and uncertainty which attaches to their form, penetrate the future indirectly as the stimulant of other men's work. This is especially the case with those remarkable writers who have for the first time given the fine arts a considerable place in English literature, notably John Ruskin (*Modern Painters*, 1842, *Seven Lamps*, 1849, *Stones of Venice*, 1853), William Morris, John Addington Symonds and Walter Pater. Browning, it is true, shared the discipleship of the first two with Kingsley and Carlyle. But Ruskin outlived all discipleships and transcended almost all the prose writers of his period in a style the elements of emotional power in which still preserve their secret.

More a poet of doubt than either Tennyson or the college friend, A.H. Clough, whose loss he lamented in one of the finest pastoral elegies of all ages, Matthew Arnold takes rank with Tennyson, Browning and Swinburne alone among the Dii Majores of Victorian poetry. He is perhaps a disciple of Wordsworth even more than of Goethe, and he finds in Nature, described in rarefied though at times intensely beautiful phrase, the balm for the unrest of man's unsatisfied yearnings, the divorce between soul and intellect, and the sense of contrast between the barren toil of man and the magic operancy of nature. His most delicate and intimate strains are tinged with melancholy. The infinite desire of what might have been, the *lacrimae rerum*, inspires "Resignation," one of the finest pieces in his volume of 1849 (*The Strayed Reveller*). In the deeply-sighed lines of "Dover Beach" in 1867 it is associated with his sense of the decay of faith. The dreaming garden trees, the full moon and the white evening star of the beautiful English-coloured *Thyrsis* evoke the same mood, and render Arnold one of the supreme among elegiac poets. But his poetry is the most individual in the circle and admits the popular heart never for an instant. As a popularizer of Renan and of the view of the Bible, not as a talisman but as a literature, and, again, as a chastener of his contemporaries by means of the iteration of a few telling phrases about philistines, barbarians, sweetness and light, sweet reasonableness, high seriousness, Hebraism and Hellenism, "young lions of the *Daily Telegraph*," and "the note of provinciality," Arnold far eclipsed his fame as a poet during his lifetime. His crusade of banter against the bad civilization of his own class was one of the most audaciously successful things of the kind ever accomplished. But all his prose theorizing was excessively superficial. In poetry he sounded a note which the prose Arnold seemed hopelessly unable ever to fathom.

It is easier to speak of the virtuoso group who derived their first incitement to poetry from Chatterton, Keats and the early exotic ballads of Tennyson, far though these yet were from attaining the perfection in which they now appear after half a century of assiduous correction. The chief of them were Dante Gabriel Rossetti, his sister Christina, William Morris and Algernon Charles Swinburne. The founders of this school, which took and acquired the name Pre-Raphaelite, were profoundly impressed by the Dante revival and by the study of the early Florentine masters. Rossetti himself was an accomplished translator from Dante and from Villon. He preferred Keats to Shelley because (like himself) he had no philosophy. The 18th century was to him as if it had never been, he dislikes Greek lucidity and the open air, and prefers lean medieval saints, spectral images and mystic loves. The passion of these students was retrospective; they wanted to revive the literature of a forgotten past, Italian, Scandinavian, French, above all, medieval. To do this is a question of enthusiastic experiment and adventure. Rossetti leads the way with his sonnets and ballads. Christina follows with *Goblin Market*, though she subsequently, with a perfected technique, writes poetry more and more confined to the religious emotions. William Morris publishes in 1858 his *Defence of Guenevere*, followed in ten years by *The Earthly Paradise*, a collection of metrical tales, which hang in the sunshine like tapestries woven of golden thread, where we should naturally expect the ordinary paperhanging of prose romance.

From the verdurous gloom of the studio with its mysterious and occult properties in which Rossetti compounded his colours, Morris went forth shortly to chant and then to narrate Socialist songs and parables. Algernon Charles Swinburne set forth to scandalize the critics of 1866 with the roses and lilies of vice and white death in *Poems and Ballads*, which was greeted with howls and hisses, and reproach against a "fleshly school of modern poetry." Scandalous verses these were, rioting on the crests of some of these billows of song. More discerning persons perceived the harmless impersonal unreality and mischievous youthful extravagance of all these Cyprian outbursts, that the poems were the outpourings of a young singer up to the chin in the Pierian flood, and possessed by a poetic energy so urgent that it could not wait to apply the touchstones of reality or the chastening planes of experience. Swinburne far surpassed the promoters of this exotic school in technical excellence, and in *Atalanta in Calydon* and its successors may be said to have widened the bounds of English song, to have created a new music and liberated a new harmonic scale in his verse. Of the two elements which, superadded to a consummate technique, compose the great poet, intensity of imagination and intensity of passion, the latter in Swinburne much predominated. The result was a great abundance of heat and glow and not perhaps quite enough defining light. Hence the tendency to be incomprehensible, so fatal in its fascination for the poets of the last century, which would almost justify the title of the triumvirs of twilight to three of the greatest. It is this incomprehensibility which alienates the poet from the popular understanding and confines his audience to poets, students and scholars. Poetry is often comparable to a mountain range with its points and aiguilles, its peaks and crags, its domes and its summits. But Swinburne's poetry, filled with the sound and movement of great waters, is as incommunicable as the sea. Trackless and almost boundless, it has no points, no definite summits. The poet never seems to know precisely when he is going to stop. His metrical flow is wave-like, beautiful and rather monotonous, inseparable from the general effect. His endings seem due to an exhaustion of rhythm rather than to an exhaustion of sense. A cessation of meaning is less perceptible than a cessation of magnificent sound.

Akin in some sense to the attempt made to get behind the veil and to recapture the old charms and spells of the middle ages, to discover the open sesame of the *Morte D'Arthur* and the *Mabinogion* and to reveal the old Celtic and monastic life which once filled and dominated our islands, was the attempt to overthrow the twin gods of the 'forties and 'fifties, state-Protestantism and the sanctity of trade. The curiously assorted Saint Georges who fought these monsters were John Henry Newman and Thomas Carlyle. The first cause of the movement was, of course, the anomalous position of the Anglican Church, which had become a province of the oligarchy officered by younger sons. It stood apart from foreign Protestantism; its ignorance of Rome, and consequently of what it protested against, was colossal; it was conscious of itself only as an establishment—it had produced some very great men since the days of the non-jurors, when it had mislaid its historical conscience, but these had either been great scholars in their studies, such as Berkeley, Butler, Warburton, Thomas Scott, or revivalists, evangelicals and missionaries, such as Wilson, Wesley, Newton, Romaine, Cecil, Venn, Martyn, who were essentially Congregationalists rather than historical Churchmen. A new spiritual beacon was to be raised; an attempt was to be made to realize the historical and cosmic aspects of the English Church, to examine its connexions, its descent and its title-deeds. In this attempt Newman was to spend the best years of his life.

The growth of liberal opinions and the denudation of the English Church of spiritual and historical ideas, leaving "only pulpit orators at Clapham and Islington and two-bottle orthodox" to defend it, seemed to involve the continued existence of Anglicanism in any form in considerable doubt. Swift had said at the commencement of the 18th century that if an act was passed for the extirpation of the gospel, bank stock might decline 1%; but a century later it is doubtful whether the passing of such a bill would have left any trace, however evanescent, upon the stability of the money market. The Anglican *via media* had enemies not only in the philosophical radicals, but also in the new caste of men of science. Perhaps, as J.A. Froude suggests, these combined enemies, *The Edinburgh Review*, Brougham, Mackintosh, the Reform Ministry, Low Church philosophy and the London University were not so very terrible after all. The Church was a vested interest which had a greater stake in the country and was harder to eradicate than they imagined. But it had nothing to give to the historian and the idealist. They were right to fight for what their souls craved after and found in the Church of Andrewes, Herbert, Ken and Waterland. Belief in the divine mission of the Church lingered on in the minds of such men as Alexander Knox or his disciple Bishop Jebb; but few were prepared to answer the question—"What is the Church as spoken of in England? Is it the Church of Christ?"—and the

answers were various. Hooker had said it was "the nation"; and in entirely altered circumstances, with some qualifications, Dr Arnold said the same. It was "the Establishment" according to the lawyers and politicians, both Whig and Tory. It was an invisible and mystical body, said the Evangelicals. It was the aggregate of separate congregations, said the Nonconformists. It was the parliamentary creation of the Reformation, said the Erastians. The true Church was the communion of the Pope; the pretended Church was a legalized schism, said the Roman Catholics. All these ideas were floating about, loose and vague, among people who talked much about the Church.

One thing was persistently obvious, namely, that the nationalist church had become opportunist in every fibre, and that it had thrown off almost every semblance of ecclesiastical discipline. The view was circulated that the Church owed its continued existence to the good sense of the individuals who officered it, and to the esteem which possession and good sense combined invariably engendered in the reigning oligarchy. But since Christianity was true—and Newman was the one man of modern times who seems never to have doubted this, never to have overlooked the unmistakable threat of eternal punishment to the wicked and unbelieving—modern England, with its march of intellect and its chatter about progress, was advancing with a light heart to the verge of a bottomless abyss. By a diametrically opposite chain of reasoning Newman reached much the same conclusion as Carlyle. Newman sought a haven of security in a rapprochement with the Catholic Church. The medieval influences already at work in Oxford began to fan the flame which kindled to a blaze in the ninetieth of the celebrated *Tracts for the Times*. It proved the turning of the ways leading Keble and Pusey to Anglican ritual and Newman to Rome. This anti-liberal campaign was poison to the state-churchmen and Protestants, and became perhaps the chief intellectual storm centre of the century. Charles Kingsley in 1864 sought to illustrate by recent events that veracity could not be considered a Roman virtue.

After some preliminary ironic sparring Newman was stung into writing what he deliberately called *Apologia pro vita sua*. In this, apart from the masterly dialectic and exposition in which he had already shown himself an adept, a volume of autobiography is made a chapter of general history, unsurpassed in its kind since the *Confessions* of St Augustine, combined with a perfection of form, a precision of phrasing and a charm of style peculiar to the genius of the author, rendering it one of the masterpieces of English prose. But while Newman was thus sounding a retreat, louder and more urgent voices were signalling the advance in a totally opposite direction. The *Apologia* fell in point of time between *The Origin of Species* and *Descent of Man*, in which Charles Darwin was laying the corner stones of the new science of which Thomas Huxley and Alfred Russel Wallace were to be among the first apostles, and almost coincided with the *First Principles* of a synthetic philosophy, in which Herbert Spencer was formulating a set of probabilities wholly destructive to the acceptance of positive truth in any one religion. The typical historian of the 'fifties, Thomas Babington Macaulay, and the seminal thinker of the 'sixties, John Stuart Mill, had as determinedly averted their faces from the old conception of revealed religion. Nourished in the school of the great Whig pamphleteer historians, George Grote and Henry Hallam, Macaulay combined gifts of memory, enthusiastic conviction, portraiture and literary expression, which gave to his historical writing a resonance unequalled (even by Michelet) in modern literature. In spite of faults of taste and fairness, Macaulay's resplendent gifts enabled him to achieve for the period from Charles II. to the peace of Ryswick what Thucydides had done for the Peloponnesian War. The pictures that he drew with such exultant force are stamped ineffaceably upon the popular mind. His chief faults are not of detail, but rather a lack of subtlety as regards characterization and motive, a disposition to envisage history too exclusively as a politician, and the sequence of historical events as a kind of ordered progress towards the material ideals of universal trade and Whig optimism as revealed in the Great Exhibition of 1851.

Macaulay's tendency to disparage the past brought his whole vision of the Cosmos into sharp collision with that of his rival appellant to the historical conscience, Thomas Carlyle, a man whose despair of the present easily exceeded Newman's. But Carlyle's despondency was totally irrespective of the attitude preserved by England towards the Holy Father, whom he seldom referred to save as "the three-hatted Papa" and "servant of the devil." It may be in fact almost regarded as the reverse or complement to the excess of self-complacency in Macaulay. We may correct the excess of one by the opposite excess of the other. Macaulay was an optimist in ecstasy with the material advance of his time in knowledge and power; the growth of national wealth, machinery and means of lighting and locomotion caused him to glow with satisfaction. Carlyle, the pessimist, regards all such symptoms of mechanical development as contemptible. Far from panegyricizing his own time, he criticizes it without mercy. Macaulay had great faith in rules and regulations, reform bills and parliamentary machinery. Carlyle regards them as wiles of the devil. Frederick William of Prussia, according to Macaulay, was the most execrable of fiends, a cross between Moloch and Puck, his palace was hell, and Oliver Twist and Smike were petted children compared with his son the crown prince. In the same bluff and honest father Carlyle recognized the realized ideal of his fancy and hugged the just man made perfect to his heart of hearts. Such men as Bentham and Cobden, Mill and Macaulay, had in Carlyle's opinion spared themselves no mistaken exertion to exalt the prosperity and happiness of their own day. The time had come to react at all hazards against the prevalent surfeit of civilization. Henceforth his literary activity was to take two main directions. First, tracts for the times against modern tendencies, especially against the demoralizing modern talk about progress by means of money and machinery which emanated like a miasma from the writings of such men as Mill, Macaulay, Brougham, Buckle and from the Quarterlylies. Secondly, a cyclopean exhibition of Caesarism, discipline, the regimentation of workers, and the convertibility of the Big Stick and the Bible, with a preference to the Big Stick as a panacea. The snowball was to grow rapidly among such writers as Kingsley, Ruskin, George Borrow, unencumbered by reasoning or deductive processes which they despised. Carlyle himself felt that the condition of England was one for anger rather than discussion. He detested the rationalism and symmetry of such methodists of thought as Mill, Buckle, Darwin, Spencer, Lecky, Ricardo and other demonstrations of the dismal science—mere chatter he called it. The palliative philanthropy of the day had become his aversion even more than the inroads of Rome under cover of the Oxford movement which Froude, Borrow and Kingsley set themselves to correct. As an historian of a formal order Carlyle's historical portraits cannot bear a strict comparison with the published work of Gibbon and Macaulay, or even of Maine and Froude in this period, but as a biographer and autobiographer Carlyle's caustic insight has enabled him to produce much which is of the very stuff of human nature. Surrounded by philomaths and savants who wrote smoothly about the perfectibility of man and his institutions, Carlyle almost alone refused to distil his angry eloquence and went on railing against the passive growth of civilization at the heart of which he declared that he had discovered a cancer. This uncouth Titan worship and prostration before brute force, this constant ranting about jarls and vikings trembles often on the verge of cant and comedy, and his fiddling on the one string of human pretension and bankruptcy became discordant almost to the point of chaos. Instinctively destructive, he resents the apostleship of teachers like Mill, or the pioneer discoveries of men like Herbert Spencer and Darwin. He remains, nevertheless, a great incalculable figure, the cross grandfather of a school of thought which is largely unconscious of its debt and which so far as it recognizes it takes Carlyle in a manner wholly different from that of his contemporaries.

The deaths of Carlyle and George Eliot (and also of George Borrow) in 1881 make a starting-point for the new schools of historians, novelists, critics and biographers, and those new nature students who claim to cure those evil effects of civilization which Carlyle and his disciples had discovered. History in the hands of Macaulay, Buckle and Carlyle had been occupied mainly with the bias and tendency of change, the results obtained by those who consulted the oracle being more often than not diametrically opposite. With Froude still on the one hand as the champion of Protestantism, and with E.A. Freeman and J.R. Green on the other as nationalist historians, the school of applied history was fully represented in the next generation, but as the records grew and multiplied in print in accordance with the wise provisions made in 1857 by the commencement of the Rolls Series of medieval historians, and the Calendars of State Papers, to be followed shortly by the rapidly growing volumes of Calendars of Historical Manuscripts, historians began to concentrate their attention more upon the process of change as their right subject matter and to rely more and more upon documents, statistics and other impersonal and disinterested forms of material. Such

historical writers as Lecky, Lord Acton, Creighton, Morley and Bryce contributed to the process of transition mainly as essayists, but the new doctrines were tested and to a certain extent put into action by such writers as Thorold Rogers, Stubbs, Gardiner and Maitland. The theory that History is a science, no less and no more, was propounded in so many words by Professor Bury in his inaugural lecture at Cambridge in 1903, and this view and the corresponding divergence of history from the traditional pathway of Belles Lettres has become steadily more dominant in the world of historical research and historical writing since 1881. The bulk of quite modern historical writing can certainly be justified from no other point of view.

The novel since 1881 has pursued a course curiously analogous to that of historical writing. Supported as it was by masters of the old régime such as Meredith and Hardy, and by those who then ranked even higher in popular esteem such as Wilkie Collins, Anthony Trollope, Besant and Rice, Blackmore, William Black and a monstrous rising regiment of lady novelists—Mrs Lynn Linton, Rhoda Broughton, Mrs Henry Wood, Miss Braddon, Mrs Humphry Ward, the type seemed securely anchored to the old formulas and the old ways. In reality, however, many of these popular workers were already moribund and the novel was being honeycombed by French influence.

This is perceptible in Hardy, but may be traced with greater distinctness in the best work of George Gissing, George Moore, Mark Rutherford, and later on of H.G. Wells, Arnold Bennett and John Galsworthy. The old novelists had left behind them a giant's robe. Intellectually giants, Dickens and Thackeray were equally gigantic spendthrifts. They worked in a state of fervent heat above a glowing furnace, into which they flung lavish masses of unshaped metal, caring little for immediate effect or minute dexterity of stroke, but knowing full well that the emotional energy of their temperaments was capable of fusing the most intractable material, and that in the end they would produce their great downright effect. Their spirits rose and fell, but the case was desperate; copy had to be despatched at once or the current serial would collapse. Good and bad had to make up the tale against time, and revelling in the very exuberance and excess of their humour, the novelists invariably triumphed. It was incumbent on the new school of novelists to economize their work with more skill, to relieve their composition of irrelevancies, to keep the writing in one key, and to direct it consistently to one end—in brief, to unify the novel as a work of art and to simplify its ordonnance.

The novel, thus lightened and sharpened, was conquering new fields. The novel of the 'sixties remained not, perhaps, to win many new triumphs, but a very popular instrument in the hands of those who performed variations on the old masters, and much later in the hands of Mr William de Morgan, showing a new force and quiet power of its own. The novel, however, was ramifying in other directions in a way full of promise for the future. A young Edinburgh student, Robert Louis Stevenson, had inherited much of the spirit of the Pre-Raphaelitic virtuosos, and combined with their passion for the romance of the historic past a curiosity fully as strong about the secrets of romantic technique. A coterie which he formed with W.E. Henley and his cousin R.A.M. Stevenson studied words as a young art student studies paints, and made studies for portraits of buccaneers with the same minute drudgery that Rossetti had studied a wall or Morris a piece of figured tapestry. While thus forming a new romantic school whose work when wrought by his methods should be fit to be grafted upon the picturesque historic fiction of Scott and Dumas, Stevenson was also naturalizing the short story of the modern French type upon English ground. In this particular field he was eclipsed by Rudyard Kipling, who, though less original as a man of letters, had a technical vocabulary and descriptive power far in advance of Stevenson's, and was able in addition to give his writing an exotic quality derived from Oriental colouring. This regional type of writing has since been widely imitated, and the novel has simultaneously developed in many other ways, of which perhaps the most significant is the psychological study as manipulated severally by Shorthouse, Mallock and Henry James.

The expansion of criticism in the same thirty years was not a whit less marked than the vast divagation of the novel. In the early 'eighties it was still tongue-bound by the hypnotic influence of one or two copy-book formulae—Arnold's "criticism of life" as a definition of poetry, and Walter Pater's implied doctrine of art for art's sake. That two dicta so manifestly absurd should have cast such an augur-like spell upon the free expression of opinion, though it may of course, like all such instances, be easily exaggerated, is nevertheless a curious example of the enslavement of ideas by a confident claptrap. A few representatives of the old schools of motived or scientific criticism, deduced from the literatures of past time, survived the new century in Leslie Stephen, Saintsbury, Stopford Brooke, Austin Dobson, Courthope, Sidney Colvin, Watts-Dunton; but their agreement is certainly not greater than among the large class of emancipated who endeavour to concentrate the attention of others without further ado upon those branches of literature which they find most nutritive. Among the finest appreciators of this period have been Pattison and Jebb, Myers, Hutton, Dowden, A.C. Bradley, William Archer, Richard Garnett, E. Gosse and Andrew Lang. Birrell, Walkley and Max Beerbohm have followed rather in the wake of the Stephens and Bagehot, who have criticized the sufficiency of the titles made out by the more enthusiastic and lyrical eulogists. In Arthur Symons, Walter Raleigh and G.K. Chesterton the new age possessed critics of great originality and power, the work of the last two of whom is concentrated upon the application of ideas about life at large to the conceptions of literature. In exposing palpable nonsense as such, no one perhaps did better service in criticism than the veteran Frederic Harrison.

In the cognate work of memoir and essay, the way for which has been greatly smoothed by co-operative lexicographical efforts such as the *Dictionary of National Biography*, the *New English Dictionary*, the *Victoria County History* and the like, some of the most dexterous and permeating work of the transition from the old century to the new was done by H.D. Traill, Gosse, Lang, Mackail, E.V. Lucas, Lowes Dickinson, Richard le Gallienne, A.C. Benson, Hilaire Belloc, while the open-air relief work for dwellers pent in great cities, pioneered by Gilbert White, has been expanded with all the zest and charm that a novel pursuit can endow by such writers as Richard Jefferies, an open-air and nature mystic of extraordinary power at his best, Selous, Seton Thompson, W.H. Hudson.

The age has not been particularly well attuned to the efforts of the newer poets since Coventry Patmore in the *Angel in the House* achieved embroidery, often extremely beautiful, upon the Tennysonian pattern, and since Edward FitzGerald, the first of all letter-writing commentators on life and letters since Lamb, gave a new cult to the decadent century in his version of the Persian centoist Omar Khayyam. The prizes which in Moore's day were all for verse have now been transferred to the prose novel and the play, and the poets themselves have played into the hands of the Philistines by disdaining popularity in a fond preference for virtuosity and obscurity. Most kinds of the older verse, however, have been well represented, descriptive and elegiac poetry in particular by Robert Bridges and William Watson; the music of the waters of the western sea and its isles by W.B. Yeats, Synge, Moira O'Neill, "Fiona Macleod" and an increasing group of Celtic bards; the highly wrought verse of the 17th-century lyrists by Francis Thompson, Lionel Johnson, Ernest Dowson; the simplicity of a more popular strain by W.H. Davies, of a brilliant rhetoric by John Davidson, and of a more intimate romance by Sturge Moore and Walter de la Mare. Light verse has never, perhaps, been represented more effectively since Praed and Calverley and Lewis Carroll than by Austin Dobson, Locker Lampson, W.S. Gilbert and Owen Seaman. The names of C.M. Doughty, Alfred Noyes, Herbert Trench and Laurence Binyon were also becoming prominent at the opening of the 20th century. For originality in form and substance the palm rests in all probability with A.E. Housman, whose *Shropshire Lad* opens new avenues and issues, and with W.E. Henley, whose town and hospital poems had a poignant as well as an ennobling strain. The work of Henry Newbolt, Mrs. Meynell and Stephen Phillips showed a real poetic gift. Above all these, however, in the esteem of many reign the verses of George Meredith and of Thomas Hardy, whose *Dynasts* was widely regarded by the best judges as the most remarkable literary production of the new century.

The new printed and acted drama dates almost entirely from the late 'eighties. Tom Robertson in the 'seventies printed nothing, and his plays were at most a timid recognition of the claims of the drama to represent reality and truth. The enormous superiority of the French drama as represented by Augier, Dumas *filis* and Sardou began to dawn slowly upon the English consciousness. Then in the 'eighties came Ibsen, whose daring in handling actuality was only equalled by his intrepid stage-craft. Oscar Wilde and A.W. Pinero were the first to discover how the spirit of

these new discoveries might be adapted to the English stage. Gilbert Murray, with his fascinating and tantalizing versions from Euripides, gave a new flexibility to the expansion that was going on in English dramatic ideas. Bernard Shaw and his disciples, conspicuous among them Granville Barker, gave a new seasoning of wit to the absolute novelties of subject, treatment and application with which they transfixed the public which had so long abandoned thought upon entering the theatre. This new adventure enjoyed a *succès de stupeur*, the precise range of which can hardly be estimated, and the force of which is clearly by no means spent.

English literature in the 20th century still preserves some of the old arrangements and some of the consecrated phrases of patronage and aristocracy; but the circumstances of its production were profoundly changed during the 19th century. By 1895 English literature had become a subject of regular instruction for a special degree at most of the universities, both in England and America. This has begun to lead to research embodied in investigations which show that what were regarded as facts in connexion with the earlier literature can be regarded so no longer. It has also brought comparative and historical treatment of a closer kind and on a larger scale to bear upon the evolution of literary types. On the other hand it has concentrated an excessive attention perhaps upon the grammar and prosody and etymology of literature, it has stereotyped the admiration of lifeless and obsolete forms, and has substituted antiquarian notes and ready-made commentary for that live enjoyment, which is essentially individual and which tends insensibly to evaporate from all literature as soon as the circumstance of it changes. It is prone, moreover, to force upon the immature mind a rapt admiration for the mirror before ever it has scanned the face of the original. A result due rather to the general educational agencies of the time is that, while in the middle of the 19th century one man could be found to write competently on a given subject, in 1910 there were fifty. Books and apparatus for reading have multiplied in proportion. The fact of a book having been done quite well in a certain way is no longer any bar whatever to its being done again without hesitation in the same way. This continual pouring of ink from one bottle into another is calculated gradually to raise the standard of all subaltern writing and compiling, and to leave fewer and fewer books securely rooted in a universal recognition of their intrinsic excellence, power and idiosyncrasy or personal charm. Even then, of what we consider first-rate in the 19th century, for instance, but a very small residuum can possibly survive. The one characteristic that seems likely to cling and to differentiate this voluble century is its curious reticence, of which the 20th century has already made uncommonly short work. The new playwrights have untaught England a shyness which came in about the time of Southey, Wordsworth and Sir Walter Scott. That the best literature has survived hitherto is at best a pious opinion. As the area of experience grows it is more and more difficult to circumscribe or even to describe the supreme best, and such attempts have always been responsible for base superstition. It is clear that some limitation of the literary stock-in-trade will become increasingly urgent as time goes on, and the question may well occur as to whether we are insuring the right baggage. The enormous apparatus of literature at the present time is suitable only to a peculiar phasis and manner of existence. Some hold to the innate and essential aristocracy of literature; others that it is bound to develop on the popular and communistic side, for that at present, like machinery and other deceptive benefits, it is a luxury almost exclusively advantageous to the rich. But to predict the direction of change in literature is even more futile than to predict the direction of change in human history, for of all factors of history, literature, if one of the most permanent, is also one of the least calculable.

BIBLIOGRAPHICAL NOTE.—*The Age of Wordsworth* and *The Age of Tennyson* in Bell's "Handbooks of English Literature" are of special value for this period. Prof. Dowden's and Prof. Saintsbury's 19th-century studies fill in interstices; and of the "Periods of European Literature," the *Romantic Revolt* and *Romantic Triumph* are pertinent, as are the literary chapters in vols. x. and xi. of the *Cambridge Modern History*. Of more specific books George Brandes's *Literary Currents of the Nineteenth Century*, Stedman's *Victorian Poets*, Holman Hunt's *Pre-Raphaelite Brotherhood*, R.H. Hutton's *Contemporary Thought* (and companion volumes), Sir Leslie Stephen's *The Utilitarians*, Buxton Forman's *Our Living Poets*, Dawson's *Victorian Novelists*, Thureau-Dangin's *Renaissance des idées catholiques en Angleterre*, A. Chevrillon's *Sydney Smith et la renaissance des idées libérales en Angleterre*, A.W. Benn's *History of English Thought in the Nineteenth Century*, the publishing histories of Murray, Blackwood, Macvey Napier, Lockhart, &c., J.M. Robertson's *Modern Humanists*, and the critical miscellanies of Lord Morley, Frederic Harrison, W. Bagehot, A. Birrell, Andrew Lang and E. Gosse, will be found, in their several degrees, illuminating. The chief literary lives are those of Scott by Lockhart, Carlyle by Froude, Macaulay by Trevelyan, Dickens by Forster and Charlotte Brontë by Mrs Gaskell.

(T. SE.)

- 1 *Piers Plowman* has been so long attributed as a whole to Langland (*q.v.*), that in spite of modern analytical criticism it is most conveniently discussed under that name.

**ENGLISHRY** (*Englescherie*), a legal name given, in the reign of William the Conqueror, to the presentment of the fact that a person slain was an Englishman. If an unknown man was found slain, he was presumed to be a Norman, and the hundred was fined accordingly, unless it could be proved that he was English. Englishry, if established, excused the hundred. Dr W. Stubbs (*Constitutional History*, i. 196) says that possibly similar measures were taken by King Canute. Englishry was abolished in 1340.

See *Select Cases from the Coroners' Rolls, 1265-1413*, ed. C. Gross, Selden Society (London, 1896).

**ENGRAVING**, the process or result of the action implied by the verb "to engrave" or mark by incision, the marks (whether for inscriptive, pictorial or decorative purposes) being produced, not by simply staining or discolouring the material (as with paint, pen or pencil), but by cutting into or otherwise removing a portion of the substance. In the case of pictures, the engraved surface is reproduced by printing; but this is only one restricted sense of "engraving," since the term includes seal-engraving (where a cast is taken), and also the chased ornamentation of plate or gems, &c.

The word itself is derived from an O. Fr. *engraver* (not to be confused with the same modern French word used for the running of a boat's keel into the beach, or for the sticking of a cart's wheels in the mud,—from *grève*, Provençal *grava*, sands of the sea or river shore; cf. Eng. "gravel"); it was at one time supposed that the Gr. γράφειν, to write, was etymologically connected, but this view is not now accepted, and (together with "grave," meaning either to engrave, or the place where the dead are buried) the derivation is referred to a common Teutonic form signifying "to dig" (O. Eng. *grafan*, Ger. *graben*). The modern French *graver*, to engrave, is a later adoption. The idea of a furrow, by digging or cutting, is thus historically associated with an engraving, which may properly include the rudest marks cut into any substance. In old English literature it included carving and sculpture, from which it has become convenient to differentiate the terminology; and the ancients who chiselled their writing on slabs of stone were really "engraving." The word is not applicable, therefore, either strictly to lithography (*q.v.*), nor to any of the photographic processes (see **PROCESS**), except those in which the surface of the plate is actually eaten into or lowered. In the latter case, too, it is convenient to mark a distinction and to ignore the strict analogy. In modern times the term is, therefore, practically restricted—outside the spheres of gem-engraving and seal-engraving (see

GEM), or the inscribing or ornamenting of stone, plate, glass, &c.—to the art of making original pictures (*i.e.* by the draughtsman himself, whether copies of an original painting or not), either by incised lines on metal plates (see [LINE-ENGRAVING](#)), or by the corrosion of the lines with acid (see [ETCHING](#)), or by the roughening of a metal surface without actual lines (see [MEZZOTINT](#)), or by cutting a wood surface away so as to leave lines in relief (see [WOOD-ENGRAVING](#)); the result in each case may be called generically an engraving, and in common parlance the term is applied, though incorrectly, to the printed reproduction or “print.”

Of these four varieties of engraving—line-engraving, etching, mezzotint or wood-engraving—the woodcut is historically the earliest. Line-engraving is now practically obsolete, while etching and mezzotint have recently come more and more to the front. To the draughtsman the difference in technical handling in each case has in most cases some relation to his own artistic impulse, and to his own feeling for beauty. A line engraver, as P.G. Hamerton said, will not see or think like an etcher, nor an etcher like an engraver in mezzotint. Each kind, with its own sub-varieties, has its peculiar effect and attraction. A real knowledge of engraving can only be attained by a careful study and comparison of the prints themselves, or of accurate facsimiles, so that books are of little use except as guides to prints when the reader happens to be unaware of their existence, or else for their explanation of technical processes. The value of the prints varies not only according to the artist, but also according to the fineness of the impression, and the “state” (or stage) in the making of the plate, which may be altered from time to time. “Proofs” may also be taken from the plate, and even touched up by the artist, in various stages and various degrees of fineness of impression.

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The department of art-literature which classifies prints is called *Iconography*, and the classifications adopted by iconographers are of the most various kinds. For example, if a complete book were written on Shakespearian iconography it would contain full information about all prints illustrating the life and works of Shakespeare, and in the same way there may be the iconography of a locality or of a single event.

The history of engraving is a part of iconography, and various histories of the art exist in different languages. In England W.Y. Otley wrote an *Early History of Engraving*, published in two volumes 4to (1816), and began what was intended to be a series of notices on engravers and their works. The facilities for the reproduction of engravings by the photographic processes have of late years given an impetus to iconography. One of the best modern writers on the subject was Georges Duplessis, the keeper of prints in the national library of France. He wrote a *History of Engraving in France* (1888), and published many notices of engravers to accompany the reproductions by M. Amand Durand. He is also the author of a useful little manual entitled *Les Merveilles de la gravure* (1871). Jansen's work on the origin of wood and plate engraving, and on the knowledge of prints of the 15th and 16th centuries, was published at Paris in two volumes 8vo in 1808. Among general works see Adam Bartsch, *Le Peintre-graveur* (1803-1843); J.D. Passavant, *Le Peintre-graveur* (1860-1864); P.G. Hamerton, *Graphic Arts* (1882); William Gilpin, *Essay on Prints* (1781); J. Maberly, *The Print Collector* (1844); W.H. Wiltshire, *Introduction to the Study and Collection of Ancient Prints* (1874); F. Wedmore, *Fine Prints* (1897). See also the lists of works given under the separate headings for [LINE-ENGRAVING](#), [ETCHING](#), [MEZZOTINT](#) and [WOOD-ENGRAVING](#).

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**ENGROSSING**, a term used in two legal senses: (1) the writing or copying of a legal or other document in a fair large hand (*en gros*), and (2) the buying up of goods wholesale in order to sell at a higher price so as to establish a monopoly. The word “engross” has come into English ultimately from the Late Lat. *grossus*, thick, stout, large, through the A. Fr. *engrosser*; Med. Lat. *ingrossare*, to write in a large hand, and the French phrase *en gros*, in gross, wholesale. Engrossing and the kindred practices of forestalling and regrating were early regarded as serious offences in restraint of trade, and were punishable both at common law and by statute. They were of more particular importance in relation to the distribution of corn supplies. The statute of 1552 defines engrossing as “buying corn growing, or any other corn, grain, butter, cheese, fish or other dead victual, with *intent to sell the same again*.” The law forbade all dealing in corn as an article of ordinary merchandise, apart from questions of foreign import or export. The theory was that when corn was plentiful in any district it should be consumed at what it would bring, without much respect to whether the next harvest might be equally abundant, or to what the immediate wants of an adjoining province of the same country might be. The first statute on the subject appears to have been passed in the reign of Henry III., though the general policy had prevailed before that time both in popular prejudice and in the feudal custom. The statute of Edward VI. (1552) was the most important, and in it the offences were elaborately defined; by this statute any one who bought corn to sell it again was made liable to two months' imprisonment with forfeit of the corn. A second offence was punished by six months' imprisonment and forfeit of double the value of the corn, and a third by the pillory and utter ruin. Severe as this statute was, liberty was given by it to transport corn from one part of the country under licence to men of approved probity, which implied that there was to be some buying of corn to sell it again and elsewhere. Practically “engrossing” came to be considered buying wholesale to sell again wholesale. “Forestalling” was different, and the statutes were directed against a class of dealers who went forward and bought or contracted for corn and other provisions, and spread false rumours in derogation of the public and open markets appointed by law, to which our ancestors appear to have attached much importance, and probably in these times not without reason. The statute of Edward VI. was modified by many subsequent enactments, particularly by the statute of 1663, by which it was declared that there could be no “engrossing” of corn when the price did not exceed 48s. per quarter, and which Adam Smith recognized, though it adhered to the variable and unsatisfactory element of price, as having contributed more to the progress of agriculture than any previous law in the statute book. In 1773 these injurious statutes were abolished, but the penal character of “engrossing” and “forestalling” had a root in the common law of England, as well as in the popular prejudice, which kept the evil alive to a later period. As the public enlightenment increased the judges were at no loss to give interpretations of the common law consistent with public policy. Subsequent to the act of 1773, for example, there was a case of conviction and punishment for engrossing hops, *R. v. Waddington*, 1800, 1 East, 143, but though this was deemed a sound and proper judgment at the time, yet it was soon afterwards overthrown in other cases, on the ground that buying wholesale to sell wholesale was not in “restraint of trade” as the former judges had assumed.

In 1800, one John Rusby was indicted for having bought ninety quarters of oats at 41s. per quarter and selling thirty of them at 43s. the same day. Lord Kenyon, the presiding judge, animadverted strongly against the repealing act of 1773, and addressed the jury strongly against the accused. Rusby was heavily fined, but, on appeal, the court was equally divided as to whether engrossing, forestalling and regrating were still offences at common law. In 1844, all the statutes, English, Irish and Scottish, defining the offences, were repealed and with them the supposed common law foundation. In the United States there have been strong endeavours by the government to suppress trusts and combinations for engrossing. (See also [TRUSTS](#); [MONOPOLY](#).)

AUTHORITIES.—D. Macpherson, *Annals of Commerce* (1805); J.S. Girdler, *Observations on Forestalling, Regrating and Ingrossing* (1800); W. Cunningham, *Growth of English Industry and Commerce*; W.J. Ashley, *Economic History*; Sir J. Stephen, *History of Criminal Law*; Murray, *New English Dictionary*.

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**ENGYON**, an ancient town of the interior of Sicily, a Cretan colony, according to legend, and famous for an ancient temple of the Matres which aroused the greed of Verres. Its site is uncertain; some topographers have identified it with Gangi, a town 20 m. S.S.E. of Cefalu, but only on the ground of the similarity of the two names.

See C. Hülsen in Pauly-Wissowa, *Realencyclopädie*, v. 2568.

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**ENID**, a city and the county-seat of Garfield county, Oklahoma, U.S.A., about 55 m. N.W. of Guthrie. Pop. (1900) 3444; (1907) 10,087 (355 of negro descent); (1910) 13,799. Enid is served by the St Louis & San Francisco, the Atchison, Topeka & Santa Fé, and the Chicago, Rock Island & Pacific railways, and by several branch lines, and is an important railway centre. It is the seat of the Oklahoma Christian University (1907; co-educational). Enid is situated in a flourishing agricultural and stock-raising region, of which it is the commercial centre, and has various manufactures, including lumber, brick, tile and flour. Natural gas was discovered near the city in 1907. Enid was founded in 1893 and was chartered as a city in the same year.

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**ENIGMA** (Gr. ἀίνγμα), a riddle or puzzle, especially a form of verse or prose composition in which the answer is concealed by means of metaphors. Such were the famous riddle of the Sphinx and the riddling answers of the ancient oracles. The composition of enigmas was a favourite amusement in Greece and prizes were often given at banquets for the best solution of them (Athen. x. 457). In France during the 17th century enigma-making became fashionable. Boileau, Charles Rivière Dufresny and J.J. Rousseau did not consider it beneath their literary dignity. In 1646 the abbé Charles Cotier (1604-1682) published a *Recueil des énigmes de ce temps*. The word is applied figuratively to anything inexplicable or difficult of understanding.

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**ENKHUIZEN**, a seaport of Holland in the province of North Holland, on the Zuider Zee, and a railway terminus, 11½ m. N.E. by E. of Hoorn, with which it is also connected by steam tramway. In conjunction with the railway service there is a steamboat ferry to Stavoren in Friesland. Pop. (1900) 6865. EnkhuiZEN, like its neighbour Hoorn, exhibits many interesting examples of domestic architecture dating from the 16th and 17th centuries, when it was an important and flourishing city. The façades of the houses are usually built in courses of brick and stone, and adorned with carvings, sculptures and inscriptions. Some ruined gateways belonging to the old city walls are still standing; among them being the tower-gateway called the Dromedary (1540), which overlooks the harbour. The tower contains several rooms, one of which was formerly used as a prison. Among the churches mention must be made of the Zuiderkerk, or South church, with a conspicuous tower (1450-1525); and the Westerkerk, or West church, which possesses a beautifully carved Renaissance screen and pulpit of the middle of the 16th century, and a quaint wooden bell-house (1519) built for use before the completion of the bell-tower. There are also a Roman Catholic church and a synagogue. The picturesque town hall (1688) contains some finely decorated rooms with paintings by Johan van Neck, a collection of local antiquities and the archives. Other interesting buildings are the orphanage (1616), containing some 17th and 18th century portraits and ancient leather hangings; the weigh-house (1559), the upper story of which was once used by the Surgeons' Guild, several of the window-panes (dating chiefly from about 1640), being decorated with the arms of various members; the former mint (1611); and the ancient assembly-house of the dike-reeves of Holland and West Friesland. EnkhuiZEN possesses a considerable fishing fleet and has some shipbuilding and rope-making, as well as market traffic.

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**ENNEKING, JOHN JOSEPH** (1841- ), American landscape painter, was born, of German ancestry, in Minster, Ohio, on the 4th of October 1841. He was educated at Mount St Mary's College, Cincinnati, served in the American Civil War in 1861-1862, studied art in New York and Boston, and gave it up because his eyes were weak, only to return to it after failing in the manufacture of tinware. In 1873-1876 he studied in Munich under Schleich and Leier, and in Paris under Daubigny and Bonnat; and in 1878-1879 he studied in Paris again and sketched in Holland. Enneking is a "plein-airist," and his favourite subject is the "November twilight" of New England, and more generally the half lights of early spring, late autumn, and winter dawn and evening.

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**ENNIS** (Gaelic, *Innis*, an island; Irish, *Ennis* and *Inish*), the county town of Co. Clare, Ireland, in the east parliamentary division, on the river Fergus, 25 m. W.N.W. from Limerick by the Great Southern & Western railway. Pop. of urban district (1901) 5093. It is the junction for the West Clare line. Ennis has breweries, distilleries and extensive flour-mills; and in the neighbourhood limestone is quarried. The principal buildings are the Roman Catholic church, which is the pro-cathedral of the diocese of Killaloe; the parish church formed out of the ruins of the Franciscan Abbey, founded in 1240 by Donough Carbrac O'Brien; a school on the foundation of Erasmus Smith, and various county buildings. The abbey, though greatly mutilated, is full of interesting details, and includes a lofty tower, a marble screen, a chapter-house, a notable east window, several fine tombs and an altar of St Francis. On the site of the old court-house a colossal statue in white limestone of Daniel O'Connell was erected in 1865. The interesting ruins of Clare Abbey, founded in 1194 by Donnell O'Brien, king of Munster, are half-way between Ennis and the village of Clare Castle. O'Brien also founded Killone Abbey, beautifully situated on the lough of the same name, 3 m. S. of the town, possessing the unusual feature of a crypt and a holy well. Five miles N.W. of Ennis is Dysert O'Dea, with interesting ecclesiastical remains, a cross, a round tower and a castle. Ennis was incorporated in 1612, and returned two members to the Irish parliament until the Union, and thereafter one to the Imperial parliament until 1885.

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**ENNISCORTHY**, a market town of Co. Wexford, Ireland, in the north parliamentary division, on the side of a steep hill above the Slaney, which here becomes navigable for barges of large size. Pop. of urban district (1901) 5458. It is 77½ m. S. by W. from Dublin by the Dublin & South-Eastern railway. There are breweries and flour-mills; tanning, distilling and woollen manufactures are also prosecuted to some extent, and the town is the centre of the agricultural trade for the district, which is aided by the water communication with Wexford. There are important fowl markets and horse-fairs. Enniscorthy was taken by Cromwell in 1649, and in 1798 was stormed and burned by the rebels, whose main forces encamped on an eminence called Vinegar Hill, which overlooks the town from the east. The old castle of Enniscorthy, a massive square pile with a round tower at each corner, is one of the earliest military structures of the Anglo-Norman invaders, founded by Raymond le Gros (1176). Ferns, the next station to Enniscorthy on the railway towards Dublin, was the seat of a former bishopric, and the modernized cathedral, and ruins of a church, an Augustinian monastery founded by Dermot Mac-Morrrough about 1160, and a castle of the Norman period, are still to be seen. Enniscorthy was incorporated by James I., and sent two members to the Irish parliament until the Union.

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**ENNISKILLEN, WILLIAM WILLOUGHBY COLE**, 3RD EARL OF (1807-1886), British palaeontologist, was born on the 25th of January 1807, and educated at Harrow and Christ Church, Oxford. As Lord Cole he early began to devote his leisure to the study and collection of fossil fishes, with his friend Sir Philip de M.G. Egerton, and he amassed a fine collection at Florence Court, Enniskillen—including many specimens that were described and figured by Agassiz and Egerton. This collection was subsequently acquired by the British Museum. He died on the 21st of November 1886, being succeeded by his son (b. 1845) as 4th earl.

The first of the Coles (an old Devonshire and Cornwall family) to settle in Ireland was Sir William Cole (d. 1653), who was “undertaker” of the northern plantation and received a grant of a large property in Fermanagh in 1611, and became provost and later governor of Enniskillen. In 1760 his descendant John Cole (d. 1767) was created Baron Mountflorencia, and the latter’s son, William Willoughby Cole (1736-1803), was in 1776 created Viscount Enniskillen and in 1789 earl. The 1st earl’s second son, Sir Galbraith Lowry Cole (1772-1842), was a prominent general in the Peninsular War, and colonel of the 27th Inniskillings, the Irish regiment with whose name the family was associated.

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**ENNISKILLEN** [INNISKILLING], a market town and the county town of county Fermanagh, Ireland, in the north parliamentary division, picturesquely situated on an island in the river connecting the upper and lower loughs Erne, 116 m. N.W. from Dublin by the Great Northern railway. Pop. of urban district (1901) 5412. The town occupies the whole island, and is connected with two suburbs on the mainland on each side by two bridges. It has a brewery, tanneries and a small manufactory of cutlery, and a considerable trade in corn, pork and flax. In 1689 Enniskillen defeated a superior force sent against it by James II. at the battle of Crom; and part of the defenders of the town were subsequently formed into a regiment of cavalry, which still retains the name of the Inniskilling Dragoons. The town was incorporated by James I., and returned two members to the Irish parliament until the Union; thereafter it returned one to the Imperial parliament until 1885. There are wide communications by water by the river and the upper and lower loughs Erne, and by the Ulster canal to Belfast. The loughs contain trout, large pike and other coarse fish. Two miles from Enniskillen in the lower lough is Devenish Island, with its celebrated monastic remains. The abbey of St Mary here was founded by St Molaise (Lasarian) in the 6th century; here too are a fine round tower 85 ft. high, remains of domestic buildings, a holed stone and a tall well-preserved cross. The whole is carefully preserved by the commissioners of public works under the Irish Church Act of 1869. Steamers ply between Enniskillen and Belleek on the lower lake, and between Enniskillen and Knockninny on the upper lake.

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**ENNIUS, QUINTUS** (239-170 B.C.), ancient Latin poet, was born at Rudiae in Calabria. Familiar with Greek as the language in common use among the cultivated classes of his district, and with Oscan, the prevailing dialect of lower Italy, he further acquired a knowledge of Latin; to use his own expression (Gellius xvii. 17), he had three “hearts” (*corda*), the Latin word being used to signify the seat of intelligence. He is said (Servius on *Aen.* vii. 691) to have claimed descent from one of the legendary kings of his native district, Messapus the eponymous hero of Messapia, and this consciousness of ancient lineage is in accordance with the high self-confident tone of his mind, with his sympathy with the dominant genius of the Roman republic, and with his personal relations to the members of her great families. Of his early years nothing is directly known, and we first hear of him in middle life as serving during the Second Punic War, with the rank of centurion, in Sardinia, in the year 204, where he attracted the attention of Cato the elder, and was taken by him to Rome in the same year. Here he taught Greek and adapted Greek plays for a livelihood, and by his poetical compositions gained the friendship of the greatest men in Rome. Amongst these were the elder Scipio and Fulvius Nobilior, whom he accompanied on his Aetolian campaign (189). Through the influence of Nobilior’s son, Ennius subsequently obtained the privilege of Roman citizenship (Cicero, *Brutus*, 20. 79). He lived plainly and simply on the Aventine with the poet Caecilius Statius. He died at the age of 70, immediately after producing his tragedy *Thyestes*. In the last book of his epic poem, in which he seems to have given various details of his personal history, he mentions that he was in his 67th year at the date of its composition. He compared himself, in contemplation of the close of the great work of his life, to a gallant horse which, after having often won the prize at the Olympic games, obtained his rest when weary with age. A similar feeling of pride at the completion of a great career is expressed in the memorial lines which he composed to be placed under his bust after death,—“Let no one weep for me, or celebrate my funeral with mourning; for I still live, as I pass to and fro through the mouths of men.” From the impression stamped on his remains, and from the testimony of his countrymen, we think of him as a man of a robust, sagacious and cheerful nature (Hor. *Epp.* ii. 1. 50; Cic. *De sen.* 5); of great industry and versatility; combining imaginative enthusiasm and a vein of religious mysticism with a sceptical indifference to popular beliefs and a scorn of religious imposture; and tempering the grave seriousness of a Roman with a genial capacity for enjoyment (Hor. *Epp.* i. 19. 7).

Till the appearance of Ennius, Roman literature, although it had produced the epic poem of Naevius and some adaptations of Greek tragedy, had been most successful in comedy. Naevius and Plautus were men of thoroughly popular fibre. Naevius suffered for his attacks on members of the aristocracy, and, although Plautus carefully avoids any direct notice of public

matters, yet the bias of his sympathies is indicated in several passages of his extant plays. Ennius, on the other hand, was by temperament in thorough sympathy with the dominant aristocratic element in Roman life and institutions. Under his influence literature became less suited to the popular taste, more especially addressed to a limited and cultivated class, but at the same time more truly expressive of what was greatest and most worthy to endure in the national sentiment and traditions. He was a man of many-sided activity. He devoted attention to questions of Latin orthography, and is said to have been the first to introduce shorthand writing in Latin. He attempted comedy, but with so little success that in the canon of Volcacius Sedigitus he is mentioned, solely as a mark of respect "for his antiquity," tenth and last in the list of comic poets. He may be regarded also as the inventor of Roman satire, in its original sense of a "medley" or "miscellany," although it was by Lucilius that the character of aggressive and censorious criticism of men and manners was first imparted to that form of literature. The word *satura* was originally applied to a rude scenic and musical performance, exhibited at Rome before the introduction of the regular drama. The *saturae* of Ennius were collections of writings on various subjects, written in various metres and contained in four (or six) books. Among these were included metrical versions of the physical speculations of Epicharmus, of the gastronomic researches of Arcestratus of Gela (*Hedyphagetica*), and, probably, of the rationalistic doctrines of Euhemerus. It may be noticed that all these writers whose works were thus introduced to the Romans were Sicilian Greeks. Original compositions were also contained in these *saturae*, and among them the panegyric on Scipio, unless this was a drama. The satire of Ennius seems to have resembled the more artistic satire of Horace in its record of personal experiences, in the occasional introduction of dialogue, in the use made of fables with a moral application, and in the didactic office which it assumed.

But the chief distinction of Ennius was gained in tragic and narrative poetry. He was the first to impart to the Roman adaptations of Greek tragedy the masculine dignity, pathos and oratorical fervour which continued to animate them in the hands of Pacuvius and Accius, and, when set off by the acting of Aesopus, called forth vehement applause in the age of Cicero. The titles of about twenty-five of his tragedies are known to us, and a considerable number of fragments, varying in length from a few words to about fifteen lines, have been preserved. These tragedies were for the most part adaptations and, in some cases, translations from Euripides. One or two were original dramas, of the class called *praetextae*, i.e. dramas founded on Roman history or legend; thus, the *Ambracia* treated of the capture of that city by his patron Nobilior, the *Sabinae* of the rape of the Sabine women. The heroes and heroines of the Trojan cycle, such as Achilles, Ajax, Telamon, Cassandra, Andromache, were prominent figures in some of the dramas adapted from the Greek. Several of the more important fragments are found in Cicero, who expresses a great admiration for their manly fortitude and dignified pathos. In these remains of the tragedies of Ennius we can trace indications of strong sympathy with the nobler and bolder elements of character, of vivid realization of impassioned situations, and of sagacious observation of life. The frank bearing, fortitude and self-sacrificing heroism of the best type of the soldierly character find expression in the persons of Achilles, Telamon and Eurypylus; and a dignified and passionate tenderness of feeling makes itself heard in the lyrical utterances of Cassandra and Andromache. The language is generally nervous and vigorous, occasionally vivified with imaginative energy. But it flows less smoothly and easily than that of the dialogue of Latin comedy. It shows the same tendency to aim at effect by alliterations, assonances and plays on words. The rudeness of early art is most apparent in the inequality of the metres in which both the dialogue and the "recitative" are composed.

But the work which gained him his reputation as the Homer of Rome, and which called forth the admiration of Cicero and Lucretius and frequent imitation from Virgil, was the *Annales*, a long narrative poem in eighteen books, containing the record of the national story from mythical times to his own. Although the whole conception of the work implies that confusion of the provinces of poetry and history which was perpetuated by later writers, and especially by Lucan and Silius Italicus, yet it was a true instinct of genius to discern in the idea of the national destiny the only possible motive of a Roman epic. The execution of the poem (to judge from the fragments, amounting to about six hundred lines), although rough, unequal and often prosaic, seems to have combined the realistic fidelity and freshness of feeling of a contemporary chronicle with the vivifying and idealizing power of genius. Ennius prided himself especially on being the first to form the strong speech of Latium into the mould of the Homeric hexameter in place of the old Saturnian metre. And although it took several generations of poets to beat their music out to the perfection of the Virgilian cadences, yet in the rude adaptation of Ennius the secret of what ultimately became one of the grandest organs of literary expression was first discovered and revealed. The inspiring idea of the poem was accepted, purified of all alien material, and realized in artistic shape by Virgil in his national epic. He deliberately imparted to that poem the charm of antique associations by incorporating with it much of the phraseology and sentiment of Ennius. The occasional references to Roman history in Lucretius are evidently reminiscences of the *Annales*. He as well as Cicero speaks of him with pride and affection as "Ennius noster." Of the great Roman writers Horace had least sympathy with him; yet he testifies to the high esteem in which he was held during the Augustan age. Ovid expresses the grounds of that esteem when he characterizes him as

"Ingenio maximus, arte rudis."

A sentence of Quintilian expresses the feeling of reverence for his genius and character, mixed with distaste for his rude workmanship, with which the Romans of the early empire regarded him: "Let us revere Ennius as we revere the sacred groves, hallowed by antiquity, whose massive and venerable oak trees are not so remarkable for beauty as for the religious awe which they inspire" (*Inst. or.* x. 1. 88).

Editions of the fragments by L. Müller (1884), L. Valmaggia (1900, with notes), J. Vahlen (1903); monographs by L. Müller (1884 and 1893), C. Pascal, *Studi sugli scrittori Latini* (1900); see also Mommsen, *History of Rome*, bk. iii. ch. 14. On Virgil's indebtedness to Ennius see V. Crivellari, *Quae praecipue hausit Vergilius ex Naevio et Ennio* (1889).

**ENNODIUS, MAGNUS FELIX** (A.D. 474-521), bishop of Pavia, Latin rhetorician and poet. He was born at Arelate (Arles) and belonged to a distinguished but impecunious family. Having lost his parents at an early age, he was brought up by an aunt at Ticinum (Pavia); according to some, at Mediolanum (Milan). After her death he was received into the family of a pious and wealthy young lady, to whom he was betrothed. It is not certain whether he actually married this lady; she seems to have lost her money and retired to a convent, whereupon Ennodius entered the Church, and was ordained deacon (about 493) by Epiphanius, bishop of Pavia. From Pavia he went to Milan, where he continued to reside until his elevation to the see of Pavia about 515. During his stay at Milan he visited Rome and other places, where he gained a reputation as a teacher of rhetoric. As bishop of Pavia he played a considerable part in ecclesiastical affairs. On two occasions (in 515 and 517) he was sent to Constantinople by Theodoric on an embassy to the emperor Anastasius, to endeavour to bring about a reconciliation between the Eastern and Western churches. He died on the 17th of July 521; his epitaph still exists in the basilica of St Michael at Pavia (*Corpus Inscriptionum Latinarum*, v. pt. ii. No. 6464).

Ennodius is one of the best representatives of the twofold (pagan and Christian) tendency of 5th-century literature, and of the Gallo-Roman clergy who upheld the cause of civilization and classical literature against the inroads of barbarism. But his anxiety not to fall behind his classical models—the chief of whom was Virgil—his striving after elegance and grammatical correctness, and a desire to avoid the commonplace have produced a turgid and affected style, which, aggravated by rhetorical exaggerations and popular barbarisms, makes his works difficult to understand. It has been remarked that his poetry is less unintelligible than his prose.

The numerous writings of this versatile ecclesiastic may be divided into (1) letters, (2) miscellanies, (3) discourses, (4) poems. The letters on a variety of subjects, addressed to high church and state officials, are valuable for the religious and political history of the period. Of the miscellanies, the most important are: *The Panegyric of Theodoric*, written to thank the Arian prince for his tolerance of Catholicism and support of Pope Symmachus (probably delivered before the king on the occasion of his entry into Ravenna or Milan); like all similar works, it is full of flattery and exaggeration, but if used with caution is a valuable authority; *The Life of St Epiphanius*, bishop of Pavia, the best written and perhaps the most important of all his writings, an interesting picture of the political activity and influence of the church; *Eucharisticon de Vita Sua*, a sort of "confessions," after the manner of St Augustine; the description of the enfranchisement of a slave with religious formalities in the presence of a bishop; *Paraenesis didascalica*, an educational guide, in which the claims of grammar as a preparation for the study of rhetoric, the mother of all the sciences, are strongly insisted on. The discourses (*Dictiones*) are sacred, scholastic, controversial and ethical. The discourse on the anniversary of Laurentius, bishop of Milan, is the chief authority for the life of that prelate; the scholastic discourses, rhetorical exercises for the schools, contain eulogies of classical learning, distinguished professors and pupils; the controversial deal with imaginary charges, the subjects being chiefly borrowed from the *Controversiae* of the elder Seneca; the ethical harangues are put into the mouth of mythological personages (e.g. the speech of Thetis over the body of Achilles). Amongst the poems mention may be made of two *Itineraria*, descriptions of a journey from Milan to Brigantium (Briancçon) and of a trip on the Po; an apology for the study of profane literature; an epithalamium, in which Love is introduced as execrating Christianity; a dozen hymns, after the manner of St Ambrose, probably intended for church use; epigrams on various subjects, some being epigrams proper—inscriptions for tombs, basilicas, baptisteries—others imitations of Martial, satiric pieces and descriptions of scenery.

There are two excellent editions of Ennodius by G. Hartel (vol. vi. of *Corpus scriptorum ecclesiasticorum Latinorum*, Vienna, 1882) and F. Vogel (vol. vii. of *Monumenta Germaniae historica*, 1885, with exhaustive prolegomena). On Ennodius generally consult M. Fertig, *Ennodius und seine Zeit* (1855-1860); A. Dubois, *La Latinité d'Ennodius* (1903); F. Magani, *Ennodio* (Pavia, 1886); A. Ebert, *Allgemeine Geschichte der Litt. des Mittelalters im Abendlande*, i. (1889); M. Manitius, *Geschichte der christlich-lateinischen Poesie* (1891); Teuffel, *Hist. of Roman Literature*, § 479 (Eng. tr., 1892). French translation by the abbé S. Léglise (Paris, 1906 foll.).

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**ENNS**, a town of Austria, in upper Austria, 11 m. by rail S.E. of Linz. Pop. (1900) 4371. It is situated on the Enns near its confluence with the Danube and possesses a 15th-century castle, an old Gothic church, and a town hall erected in 1565. Three miles to the S.W. lies the Augustinian monastery of St Florian, one of the oldest and largest religious houses of Austria. Founded in the 7th century, it was occupied by the Benedictines till the middle of the 11th century. It was established on a firm basis in 1071, when it passed into the hands of the Augustinians. The actual buildings, which are among the most magnificent in Austria, were constructed between 1686 and 1745. Its library, with over 70,000 volumes, contains valuable manuscripts and also a fine collection of coins. Enns is one of the oldest towns in Austria, and stands near the site of the Roman *Laureacum*. The nucleus of the actual town was formed by a castle, called Anasiburg or Anesburg, erected in 900 by the Bavarians as a post against the incursions of the Hungarians. It soon attained commercial prosperity, and by a charter of 1212 was made a free town. In 1275 it passed into the hands of Rudolph of Habsburg. An encounter between the French and the Austrian troops took place here on the 5th of November 1805.

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**ENOCH** (חֵנֹךְ, חֵנוּךְ, Ḥănōkh, Teaching or Dedication). (1) In Gen. iv. 17, 18 (J), the eldest son of Cain, born while Cain was building a city, which he named after Enoch; nothing is known of the city. (2) In Gen. v. 24, &c. (P), *seventh* in descent from Adam in the line of Seth; he "walked with God," and after 365 years "was not for God took him." [(1) and (2) are often regarded as both corruptions of the *seventh* primitive king Evedorachos (Enmeduranki in cuneiform inscriptions), the two genealogies, Gen. iv. 16-24, v. 12-17, being variant forms of the Babylonian list of primitive kings. Enmeduranki is the favourite of the sun-god, cf. Enoch's 365 years.<sup>1</sup>] Heb. xi. 5 says Enoch "was not found, because God translated him." Later Jewish legends represented him as receiving revelations on astronomy, &c., and as the first author; apparently following the Babylonian account which makes Enmeduranki receive instruction in all wisdom from the sun-god.<sup>1</sup> Two apocryphal works written in the name of Enoch are extant, the *Book of Enoch*, compiled from documents written 200-50 B.C., quoted as the work of Enoch, Jude 14 and 15; and the *Book of the Secrets of Enoch*, A.D. 1-50. Cf. 1 Chron. i. 3; Luke iii. 37; Wisdom iv. 7-14; Ecclus. xlv. 16, xlix. 14. (3) Son, *i.e.* clan, of Midian, in Gen. xxv. 4; 1 Chron. i. 33. (4) Son, *i.e.* clan, of Reuben, E.V. *Hanoch*, *Henoch*, in Gen. xlvi. 9; Exod. vi. 14; Num. xxvi. 5; 1 Chron. v. 3. There may have been some historical connexion between these two clans with identical names.

<sup>1</sup> Eberhard Schrader, *Die Keilinschriften und das A.T.*, 3rd ed., pp. 540 f.

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**ENOCH, BOOK OF.** The *Book of Enoch*, or, as it is sometimes called, the *Ethiopic Book of Enoch*, in contradistinction to the *Slavonic Book of Enoch* (see later), is perhaps the most important of all the apocryphal or pseudapocryphal Biblical writings for the history of religious thought. It is not the work of a single author, but rather a conglomerate of literary fragments which once circulated under the names of Enoch, Noah and possibly Methuselah. In the *Book of the Secrets of Enoch* we have additional portions of this literature. As the former work is derived from a variety of Pharisaic writers in Palestine, so the latter in its present form was written for the most part by Hellenistic Jews in Egypt.

The *Book of Enoch* was written in the second and first centuries B.C. It was well known to many of the writers of the New Testament, and in many instances influenced their thought and diction. Thus it is quoted by name as a genuine production of Enoch in the Epistle of Jude, 14 sq., and it lies at the base of Matt. xix. 28 and John v. 22, 27, and many other passages. It had also a vast indirect influence on the Palestinian literature of the 1st century of our era. Like the Pentateuch, the Psalms, the Megilloth, the Pirke Aboth, this work was divided into five parts, with the critical discussion of which we shall deal below. With the earlier Fathers and Apologists it had all the weight of a canonical book, but towards the close of the 3rd and the beginning of the 4th century it began to be discredited, and finally fell under the ban of the Church. Almost the latest reference to it in the early church is made by George Syncellus in his Chronography about A.D. 800. The book was then lost sight of till 1773, when Bruce discovered the Ethiopic version in Abyssinia.

*Original Language.*—That the *Book of Enoch* was written in Semitic is now accepted on all hands, but scholars are divided as to whether the Semitic language in question was Hebrew or Aramaic. Only one valuable contribution on this question has been made, and that by Halévy in the *Journal Asiatique*, Avril-Mai 1867, pp. 352-395. This scholar is of opinion that the entire

work was written in Hebrew. Since this publication, however, fresh evidence bearing on the question has been discovered in the Greek fragment (i.-xxxii.) found in Egypt. Since this fragment contains three Aramaic words transliterated in the Greek, some scholars, and among them Schürer, Lévi and N. Schmidt, have concluded that not only are chapters i.-xxxvi. derived from an Aramaic original, but also the remainder of the book. In support of the latter statement no evidence has yet been offered by these or any other scholars, nor yet has there been any attempt to meet the positive arguments of Halévy for a Hebrew original of xxxvii.-civ., whose Hebrew reconstructions of the text have been and must be adopted in many cases by every editor and translator of the book. A prolonged study of the text, which has brought to light a multitude of fresh passages the majority of which can be explained by retranslation into Hebrew, has convinced the present writer<sup>1</sup> that, whilst the evidence on the whole is in favour of an Aramaic original of vi.-xxxvi., it is just as conclusive on behalf of the Hebrew original of the greater part of the rest of the book.

*Versions—Greek, Latin and Ethiopic.*—The Semitic original was translated into Greek. It is not improbable that there were two distinct Greek versions. Of the one, several fragments have been preserved in Syncellus (A.D. 800), vi.-x. 14, viii. 4-ix. 4, xv. 8-xvi. 1; of the other, i.-xxxii. in the Giza Greek fragment discovered in Egypt and published by Bouriant (*Fragments grecs du livre d'Enoch*); in 1892, and subsequently by Lods, Dillmann, Charles (*Book of Enoch*, 318 sqq.), Swete, and finally by Radermacher and Charles (*Ethiopic Text*, 3-75). In addition to these fragments there is that of lxxxix. 42-49 (see Gildemeister in the *ZDMG*, 1855, pp. 621-624, and Charles, *Ethiopic Text*, pp. 175-177). Of the Latin version only i. 9 survives, being preserved in the Pseudo-Cyprian's *Ad Novatianum*, and cvi. 1-18 discovered by James in an 8th-century MS. of the British Museum (see James, *Apoc. anecdota*, 146-150; Charles, *op. cit.* 219-222). This version is made from the Greek.

The Ethiopic version, which alone preserves the entire text, is a very faithful translation of the Greek. Twenty-eight MSS. of this version are in the different libraries of Europe, of which fifteen are to be found in England. This version was made from an ancestor of the Greek fragment discovered at Giza. Some of the utterly unintelligible passages in this fragment are literally reproduced in the Ethiopic. The same wrong order of the text in vii.-viii. is common to both. In order to recover the original text, it is from time to time necessary to retranslate the Ethiopic into Greek, and the latter in turn into Aramaic or Hebrew. By this means we are able to detect dittographies in the Greek and variants in the original Semitic. The original was written to a large extent in verse. The discovery of this fact is most helpful in the criticism of the text. This version was first edited by Laurence in 1838 from one MS., in 1851 by Dillmann from five, in 1902 by Flemming from fifteen MSS., and in 1906 by the present writer from twenty-three.

*Translations and Commentaries.*—Laurence, *The Book of Enoch* (Oxford, 1821); Dillmann, *Das Buch Henoch* (1853); Schodde, *The Book of Enoch* (1882); Charles, *The Book of Enoch* (1893); Beer, "Das Buch Henoch," in Kautzsch's *Apok. u. Pseud. des A.T.* (1900), ii. 217-310; Flemming and Radermacher, *Das Buch Henoch* (1901); Martin, *Le Livre d'Enoch* (1906). *Critical Inquiries.*—The bibliography will be found in Schürer, *Gesch. d. jüdischen Volkes*<sup>3</sup>, iii. 207-209, and a short critical account of the most important of these in Charles, *op. cit.* pp. 9-21.

*The different Elements in the Book, with their respective Characteristics and Dates.*—We have remarked above that the *Book of Enoch* is divided into five parts—i.-xxxvi., xxxvii.-lxxi., lxxii.-lxxxii., lxxxiii.-xc., xci.-cviii. Some of these parts constituted originally separate treatises. In the course of their reduction and incorporation into a single work they suffered much mutilation and loss. From an early date the compositeness of this work was recognized. Scholars have varied greatly in their critical analyses of the work (see Charles, *op. cit.* 6-21, 309-311). The analysis which gained most acceptance was that of Dillmann (Herzog's *Realencyk.*<sup>2</sup> xii. 350-352), according to whom the present books consist of—(1) the groundwork, *i.e.* i.-xxxvi., lxxii.-cv., written in the time of John Hyrcanus; (2) xxxvii.-lxxi., xvii.-xix., before 64 B.C.; (3) the Noachic fragments, vi. 3-8, viii. 1-3, ix. 7, x. 1, 11, xx., xxxix. 1, 2a, liv. 7-lv. 2, lx., lxxv.-lxxix. 25, cvi.-cvii.; and (4) cviii., from a later hand. With much of this analysis there is no reason to disagree. The similitudes are undoubtedly of different authorship from the rest of the book, and certain portions of the book are derived from the *Book of Noah*. On the other hand, the so-called groundwork has no existence unless in the minds of earlier critics and some of their belated followers in the present. It springs from at least four hands, and may be roughly divided into four parts, corresponding to the present actual divisions of the book.

A new critical analysis of the book based on this view was given by Charles (*op. cit.* pp. 24-33), and further developed by Clemen and Beer. The analysis of the latter (see Herzog, *Realencyk.*<sup>3</sup> xiv. 240) is very complex. The book, according to this scholar, is composed of the following separate elements from the Enoch tradition:—(1) Ch. i.-v.; (2) xii.-xvi.; (3) xvii.-xix.; (4) xx.-xxxvi.; (5) xxxvii.-lxix. (from diverse sources); (6) lxx.-lxxi.; (7) lxxii.-lxxxii.; (8) lxxxiii.-lxxxiv.; (9) lxxxv.-xc.; (10) xciii., cxi. 12-17; (11) xci. 1-11, 18, 19, xcii., xciv.-cv.; (12) cviii., and from the Noah tradition; (13) vi.-xi.; (14) xxxix. 1-2a, liv. 7-lv. 2, lx., lxxv.-lxxix. 25; (15) cvi.-cvii. Thus while Clemen finds eleven separate sources, Beer finds fifteen. A fresh study from the hand of Appel (*Die Composition des äthiopischen Henochbuchs*, 1906) seeks to reach a final analysis of our book. But though it evinces considerable insight, it cannot escape the charge of extravagance. The original book or ground-work of Enoch consisted of i.-xvi., xx.-xxxvi. This work called forth a host of imitators, and a number of their writings, together with the groundwork, were edited as a *Book of Methuselah*, *i.e.* lxxii.-cv. Then came the final redactor, who interpolated the groundwork and the Methuselah sections, adding two others from his own pen. The Similitudes he worked up from a series of later sources, and gave them the second place in the final work authenticating them with the name of Noah. The date of the publication of the entire work Appel assigns to the years immediately following the death of Herod.

We shall now give an analysis of the book, with the dates of the various sections where possible. Of these we shall deal with the easiest first. *Chap. lxxii.-lxxxii.* constitutes a work in itself, the writer of which had very different objects before him from the writers of the rest of the book. His sole aim is to give the law of the heavenly bodies. His work has suffered disarrangements and interpolations at the hands of the editor of the whole work. Thus lxxvi.-lxxvii., which are concerned with the winds, the quarters of the heaven, and certain geographical matters, and lxxxii., which is concerned wholly with ethical matters, are foreign to a work which professes in its title (lxxii. 1) to deal only with the luminaries of the heaven and their laws. Finally, lxxxii. should stand before lxxix.; for the opening words of the latter suppose it to be already read. The date of this section can be partially established, for it was known to the author of Jubilees, and was therefore written before the last third of the 2nd century B.C.

*Chaps. lxxxiii.-xc.*—This section was written before 161 B.C., for "the great horn," who is Judas the Maccabee, was still warring when the author was writing. (Dillmann, Schürer and others take the great horn to be John Hyrcanus, but this interpretation does violence to the text.) These chapters recount three visions: the first two deal with the first-world judgment; the third with the entire history of the world till the final judgment. An eternal Messianic kingdom at the close of the judgment is to be established under the Messiah, with its centre in the New Jerusalem set up by God Himself.

*Chaps. xci.-civ.*—In the preceding section the Maccabees were the religious champions of the nation and the friends of the Hasidim. Here they are leagued with the Sadducees, and are the declared foes of the Pharisaic party. This section was written therefore after 134 B.C., when the breach between John Hyrcanus and the Pharisees took place and before the savage massacres of the latter by Jannaeus (95 B.C.); for it is not likely that in a book dealing with the sufferings of the Pharisees such a reference would be omitted. These chapters indicate a revolution in the religious hopes of the nation. An eternal Messianic kingdom is no longer anticipated, but only a temporary one, at the close of which the final judgment will ensue. The righteous dead rise not to this kingdom but to spiritual blessedness in heaven itself—to an immortality of the soul. This section also has suffered at the hands of the final editor. Thus xci. 12-17, which describe the last three weeks of the Ten-Weeks Apocalypse, should be read immediately after xciii. 1-10, which recount the first seven weeks of the same apocalypse. But, furthermore, the section obviously begins with xcii. "Written by Enoch the scribe," &c. Then comes xci. 1-10 as a natural sequel. The Ten-Weeks Apocalypse, xciii. 1-10, xci. 12-17, if it came from the same hand, followed, and then xciv. The attempt (by Clemen and Beer) to place the Ten-Weeks Apocalypse before 167, because it makes no reference to the Maccabees, is not successful; for where the history of mankind from Adam to the final judgment is despatched in sixteen verses, such an omission need cause little embarrassment, and still less if the author is the determined foe of the Maccabees, whom he would probably have

stigmatized as apostates, if he had mentioned them at all, just as he similarly brands all the Sadducean priesthood that preceded them to the time of the captivity. This Ten-Weeks Apocalypse, therefore, we take to be the work of the writer of the rest of xci.-civ.

*Chaps. i.-xxxvi.*—This is the most difficult section of the book. It is very composite. Chaps. vi.-xi. is apparently an independent fragment of the Enoch Saga. It is itself compounded of the Semjaza and Azazel myths, and in its present composite form is already presupposed by lxxxviii.-lxxxix. 1; hence its present form is earlier than 166 B.C. It represents a primitive and very sensuous view of the eternal Messianic kingdom on earth, seeing that the righteous beget 1000 children before they die. These chapters appear to be from the Book of Noah; for they never refer to Enoch but to Noah only (x. 1). Moreover, when the author of Jubilees is clearly drawing on the Book of Noah, his subject-matter (vii. 21-25) agrees most closely with that of these chapters in Enoch (see Charles' edition of Jubilees, pp. lxxi. sq. 264). xii.-xvi., on the other hand, belong to the Book of Enoch. These represent for the most part what Enoch saw in a vision. Now whereas vi.-xvi. deal with the fall of the angels, their destruction of mankind, and the condemnation of the fallen angels, the subject-matter now suddenly changes and xvii.-xxxvi. treat of Enoch's journeyings through earth and heaven escorted by angels. Here undoubtedly we have a series of doublets; for xvii.-xix. stand in this relation to xx.-xxxvi., since both sections deal with the same subjects. Thus xvii. 4 = xxxiii.; xvii. 6 = xxii.; xviii. 1 = xxxiv.-xxxvi.; xviii. 6-9 = xxiv.-xxv., xxxii. 1-2; xviii. 11, xix. = xxi. 7-10; xviii. 12-16 = xxi. 1-6. They belong to the same cycle of tradition and cannot be independent of each other. Chap. xx. appears to show that xx.-xxxvi. is fragmentary, since only four of the seven angels mentioned in xx. have anything to do in xxi.-xxxvi. Finally, i.-v. seems to be of a different date and authorship from the rest.

*Chaps. xxxvii.-lxxi.*—These constitute the well-known Similitudes. They were written before 64 B.C., for Rome was not yet known to the writer, and after 95 B.C., for the slaying of the righteous, of which the writer complains, was not perpetrated by the Maccabean princes before that date. This section consists of three similitudes—xxxviii.-xliv., xlv.-lviii., lviii.-lxix. These are introduced and concluded by xxxvii. and lxx. There are many interpolations—lx., lxx.-lxix. 25 confessedly from the Book of Noah; most probably also liv. 7-iv. 2. Whence others, such as xxxix. 1, 2a, xli. 3-8, xliii. sq., spring is doubtful. Chaps. 1, lvi. 5-lvii. 3a are likewise insertions.

In R.H. Charles's edition of Enoch, lxxi. was bracketed as an interpolation. The writer now sees that it belongs to the text of the Similitudes though it is dislocated from its original context. It presents two visits of Enoch to heaven in lxxi. 1-4 and lxxi. 5-17. The extraordinary statement in lxxi. 14, according to which Enoch is addressed as "the Son of Man," is seen, as Appel points out, on examination of the context to have arisen from the loss of a portion of the text after verse 13, in which Enoch saw a heavenly being with the Head of Days and asked the angel who accompanied him who this being was. Then comes ver. 14, which, owing to the loss of this passage, has assumed the form of an address to Enoch: "Thou art the Son of Man," but which stood originally as the angel's reply to Enoch: "This is the Son of Man," &c. Ver. 15, then, gives the message sent to Enoch by the Son of Man. In the next verse the second person should be changed into the third. Thus we recover the original text of this difficult chapter. The Messianic doctrine and eschatology of this section is unique. The Messiah is here for the first time described as the pre-existent Son of Man (xlvi. 2), who sits on the throne of God (xlv. 3; xlvii. 3), possesses universal dominion (lxii. 6), and is the Judge of all mankind (lxix. 27). After the judgment there will be a new heaven and a new earth, which will be the abode of the blessed.

THE BOOK OF THE SECRETS OR ENOCH, or *Slavonic Enoch*. This new fragment of the Enochic literature has only recently come to light through five MSS. discovered in Russia and Servia. Since about A.D. 500 it has been lost sight of. It is cited without acknowledgment in the *Book of Adam and Eve*, the *Apocalypses of Moses and Paul*, the *Sibylline Oracles*, the *Ascension of Isaiah*, the *Epistle of Barnabas*, and referred to by Origen and Irenaeus (see Charles, *The Book of the Secrets of Enoch*, 1895, pp. xvii-xxiv). For Charles's *editio princeps* of this work, in 1895, Professor Morfill translated two of the best MSS., as well as Sokolov's text, which is founded on these and other MSS. In 1896 Bonwetsch issued his *Das slavische Henochbuch*, in which a German translation of the above two MSS. is given side by side, preceded by a short introduction.

*Analysis.*—Chaps. i.-ii. Introduction: life of Enoch: his dream, in which he is told that he will be taken up to heaven: his admonitions to his sons. iii.-xxxvi. What Enoch saw in heaven. iii.-vi. The first heaven: the rulers of the stars: the great sea and the treasures of snow, &c. vii. The second heaven: the fallen angels. viii.-x. The third heaven: Paradise and place of punishment. xi.-xvii. The fourth heaven: courses of the sun and moon: phoenixes. xviii. The fifth heaven: the watchers mourning for their fallen brethren. xix. The sixth heaven: seven bands of angels arrange and study the courses of the stars, &c.: others set over the years, the fruits of the earth, the souls of men. xx.-xxxvi. The seventh heaven. The Lord sitting on His throne with the ten chief orders of angels. Enoch is clothed by Michael in the raiment of God's glory and instructed in the secrets of nature and of man, which he wrote down in 366 books. God reveals to Enoch the history of the creation of the earth and the seven planets and circles of the heaven and of man, the story of the fallen angels, the duration of the world through 7000 years, and its millennium of rest. xxxviii.-lxvi. Enoch returns to earth, admonishes his sons: instructs them on what he had seen in the heavens, gives them his books. Bids them not to swear at all nor to expect any intercession of the departed saints for sinners. lvi.-lxiii. Methuselah asks Enoch's blessing before he departs, and to all his sons and their families Enoch gives fresh instruction. lxiv.-lxvi. Enoch addressed the assembled people at Achuszan. lxvii.-lxviii. Enoch's translation. Rejoicings of the people on behalf of the revelation given them through Enoch.

*Language and Place of Writing.*—A large part of this book was written for the first time in Greek. This may be inferred from such statements as (1) xxx. 13, "And I gave him a name (*i.e.* Adam) from the four substances: the East, the West, the North and the South." Thus Adam's name is here derived from the initial letters of the four quarters: ἀνατολή, δύσις, ἄρκτος, μεσημβρία. This derivation is impossible in Semitic. This context is found elsewhere in the Sibyllines iii. 24 sqq. and other Greek writings. (2) Again our author uses the chronology of the Septuagint and in 1, 4 follows the Septuagint text of Deuteronomy xxxii. 35 against the Hebrew. On the other hand, some sections may wholly or in part go back to Hebrew originals. There is a Hebrew Book of Enoch attributed to R. Ishmael ben Elisha who lived at the close of the 1st century and the beginning of the 2nd century B.C. This book is very closely related to the Book of the Secrets of Enoch, or rather, to a large extent dependent upon it. Did Ishmael ben Elisha use the Book of the Secrets of Enoch in its Greek form, or did he find portions of it in Hebrew? At all events, extensive quotations from a Book of Enoch are found in the rabbinical literature of the middle ages, and the provenance of these has not yet been determined. See *Jewish Encyc.* i. 676 seq.

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But there is a stronger argument for a Hebrew original of certain sections to be found in the fact that the Testaments of the XII. Patriarchs appears to quote xxxiv. 2, 3 of our author in T. Naph. iv. 1, T. Benj. ix.

The book in its present form was written in Egypt. This may be inferred (1) from the variety of speculations which it holds in common with Philo and writings of a Hellenistic character that circulated mainly in Egypt. (2) The Phoenixes are Chalkydries (ch. xii.)—monstrous serpents with the heads of crocodiles—are natural products of the Egyptian imagination. (3) The syncretistic character of the creation account (xxv.-xxvi.) betrays Egyptian elements.

*Relation to Jewish and Christian Literature.*—The existence of a kindred literature in Neo-Hebrew has been already pointed out. We might note besides that it is quoted in the Book of Adam and Eve, the Apocalypse of Moses, the Apocalypse of Paul, the anonymous work *De montibus Sina et Sion*, the Sibylline Oracles ii. 75, Origen, *De princip.* i. 3, 2. The authors of the Ascension of Isaiah, the Apoc. of Baruch and the Epistle of Barnabas were probably acquainted with it. In the New Testament the similarity of matter and diction is sufficiently strong to establish a close connexion, if not a literary dependence. Thus with Matt. v. 9, "Blessed are the peacemakers," cf. lii. 11, "Blessed is he who establishes peace": with Matt. v. 34, 35, 37, "Swear not at all," cf. xlix. 1, "I will not swear by a single oath, neither by heaven, nor by earth, nor by any other creature which God made—if there is no truth in man, let them swear by a word yea, yea, or nay, nay."

*Date and Authorship.*—The book was probably written between 30 B.C. and A.D. 70. It was written after 30 B.C., for it makes use of Sirach, the (Ethiopic) Book of Enoch and the Book of Wisdom. It was written before A.D. 70; for the temple is still standing: see lix. 2.

The author was an orthodox Hellenistic Jew who lived in Egypt. He believed in the value of sacrifices (xlii. 6; lix. 1, 2, &c), but is careful to enforce enlightened views regarding them (xlvi. 3, 4; lxi. 4, 5.) in the law, lii. 8, 9; in a blessed immortality, I. 2; lxv. 6, 8-10, in which the righteous should be clothed in "the raiment of God's glory," xxii. 8. In questions relating to cosmology, sin, death, &c, he is an eclectic, and allows himself the most unrestricted freedom, and readily incorporates Platonic (xxx. 16), Egyptian (xxv. 2) and Zend (lviii. 4-6) elements into his system of thought.

*Anthropological Views.*—All the souls of men were created before the foundation of the world (xxiii. 5) and likewise their future abodes in heaven or hell (xliv. 2, lviii. 5). Man's name was derived, as we have already seen, from the four quarters of the world, and his body was compounded from seven substances (xxx. 8). He was created originally good: freewill was bestowed upon him with instruction in the two ways of light and darkness, and then he was left to mould his own destiny (xxx. 15). But his preferences through the bias of the flesh took an evil direction, and death followed as the wages of sin (xxx. 16).

LITERATURE.—Morfill and Charles, *The Book of the Secrets of Enoch* (Oxford, 1896); Bonwetsch, "Das slavische Henochbuch," in the *Abhandlungen der königlichen gelehrten Gesellschaft zu Göttingen* (1896). See also Schürer *in loc.* and the Bible Dictionaries.

(R. H. C.)

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1 The evidence is given at length in R.H. Charles' *Ethiopic Text of Enoch*, pp. xxvii-xxxiii.

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**ENOMOTO, BUYO**, VISCOUNT (1839-1909), Japanese vice-admiral, was born in Tokyo. He was the first officer sent by the Tokugawa government to study naval science in Europe, and after going through a course of instruction in Holland he returned in command of the frigate "Kaiyō Maru," built at Amsterdam to order of the Yedo administration. The salient episode of his career was an attempt to establish a republic at Hakodate. Finding himself in command of a squadron which represented practically the whole of Japan's naval forces, he refused to acquiesce in the deposition of the Shōgun, his liege lord, and, steaming off to Yezo (1867), proclaimed a republic and fortified Hakodate. But he was soon compelled to surrender. The newly organized government of the empire, however, instead of inflicting the death penalty on him and his principal followers, as would have been the inevitable sequel of such a drama in previous times, punished them with imprisonment only, and four years after the Hakodate episode, Enomoto received an important post in Hokkaido, the very scene of his wild attempt. Subsequently (1874), as his country's representative in St Petersburg, he concluded the treaty by which Japan exchanged the southern half of Saghalien for the Kuriles. He received the title of viscount in 1885, and afterwards held the portfolios of communications, education and foreign affairs. He died at Tokyo in 1909.

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**ENOS** (anc. *Aenos*), a town of European Turkey, in the vilayet of Adrianople; on the southern shore of the river Maritza, where its estuary broadens to meet the Aegean Sea in the Gulf of Enos. Pop. (1905) about 8000. Enos occupies a ridge of rock surrounded by broad marshes. It is the seat of a Greek bishop, and the population is mainly Greek. It long possessed a valuable export trade, owing to its position at the mouth of the Maritza, the great natural waterway from Adrianople to the sea. But its commerce has declined, owing to the unhealthiness of its climate, to the accumulation of sandbanks in its harbour, which now only admits small coasters and fishing-vessels, and to the rivalry of Dédéagatch, a neighbouring seaport connected with Adrianople by rail.

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**ENRIQUEZ GOMEZ, ANTONIO** (c. 1601-c. 1661), Spanish dramatist, poet and novelist of Portuguese-Jewish origin, was known in the early part of his career as Enrique Enriquez de Paz. Born at Segovia, he entered the army, obtained a captaincy, was suspected of heresy, fled to France about 1636, assumed the name of Antonio Enriquez Gomez, and became majordomo to Louis XIII., to whom he dedicated *Luis dado de Dios á Anna* (Paris, 1645). Some twelve years later he removed to Amsterdam, avowed his conversion to Judaism, and was burned in effigy at Seville on the 14th of April 1660. He is supposed to have returned to France, and to have died there in the following year. Three of his plays, *El Gran Cardenal de España, don Gil de Albornoz*, and the two parts of *Fernan Mendez Pinto* were received with great applause at Madrid about 1629; in 1635 he contributed a sonnet to Montalban's collection of posthumous panegyrics on Lope de Vega, to whose dramatic school Enriquez Gomez belonged. The *Academias morales de las Musas*, consisting of four plays (including *A lo que obliga el honor*, which recalls Calderon's *Médico de su honra*), was published at Bordeaux in 1642; *La Torre de Babilonia*, containing the two parts of *Fernan Mendez Pinto*, appeared at Rouen in 1647; and in the preface to his poem, *El Samson Nazareno* (Rouen, 1656), Enriquez Gomez gives the titles of sixteen other plays issued, as he alleges, at Seville. There is no foundation for the theory that he wrote the plays ascribed to Fernando de Zárate. His dramatic works, though effective on the stage, are disfigured by extravagant incidents and preciosity of diction. The latter defect is likewise observable in the mingled prose and verse of *La Culpa del primer peregrino* (Rouen, 1644) and the dialogues entitled *Politica Angélica* (Rouen, 1647). Enriquez Gomez is best represented by *El Siglo Pitagórico y Vida de don Gregorio Guadaña* (Rouen, 1644), a striking picaresque novel in prose and verse which is still reprinted.

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**ENSCHEDÉ**, a town in the province of Overysel, Holland, near the Prussian frontier, and a junction station 5 m. by rail S.E. of Hengelo. Pop. (1900) 23,141. It is important as the centre of the flourishing cotton-spinning and weaving industries of the Twente district; while by the railway via Gronau and Koesfeld to Dortmund it is in direct communication with the Westphalian coalfields. Enschede possesses several churches, an industrial trade school, and a large park intended for the benefit of the working classes. About two-thirds of the town was burnt down in 1862.

**ENSENADA, CENON DE SOMODEVILLA,** MARQUES DE LA (1702-1781), Spanish statesman, was born at Alesanco near Logroño on the 2nd of June 1702. When he had risen to high office it was said that his pedigree was distinguished, but nothing is known of his parents—Francisco de Somodevilla and his wife Francisca de Bengoechea,—nor is anything known of his own life before he entered the civil administration of the Spanish navy as a clerk in 1720. He served in administrative capacities at the relief of Ceuta in that year and in the reoccupation of Oran in 1731. His ability was recognized by Don Jose Patiños, the chief minister of King Philip V. Somodevilla was much employed during the various expeditions undertaken by the Spanish government to put the king's sons by his second marriage with Elizabeth Farnese, Charles and Philip, on the thrones of Naples and Parma. In 1736 Charles, afterwards King Charles III. of Spain, conferred on him the Neapolitan title of Marques de la Ensenada. The name can be resolved into the three Spanish words "en se nada," meaning "in himself nothing." The courtly flattery of the time, and the envy of the nobles who disliked the rise of men of Ensenada's class, seized upon this poor play on words; an *Ensenada* is, however, a roadstead or small bay. In 1742 he became secretary of state and war to Philip, duke of Parma. In the following year (11th of April 1743), on the death of Patiños's successor Campillo, he was chosen by Philip V. as minister of finance, war, the navy and the Indies (*i.e.* the Colonies). Ensenada met the nomination with a becoming *nolo episcopari*, professing that he was incapable of filling the four posts at once. His reluctance was overborne by the king, and he became in fact prime minister at the age of forty-one. During the remainder of the king's reign, which lasted till the 11th of July 1746, and under his successor Ferdinand VI. until 1754, Ensenada was the effective prime minister. His administration is notable in Spanish history for the vigour of his policy of internal reform. The reports on the finances and general condition of the country, which he drew up for the new king on his accession, and again after peace was made with England at Aix-la-Chapelle on the 18th of October 1748, are very able and clear-sighted. Under his direction the despotism of the Bourbon kings became paternal. Public works were undertaken, shipping was encouraged, trade was fostered, numbers of young Spaniards were sent abroad for education. Many of them abused their opportunity, but on the whole the prosperity of the country revived, and the way was cleared for the more sweeping innovations of the following reign. Ensenada was a strong partizan of a French alliance and of a policy hostile to England. Sir B. Keene, the English minister, supported the Spanish court party opposed to him, and succeeded in preventing him from adding the foreign office to others which he held. Ensenada would probably have fallen sooner but for the support he received from the Portuguese queen, Barbara. In 1754 he offended her by opposing an exchange of Spanish and Portuguese colonial possessions in America which she favoured. On the 20th of July of that year he was arrested by the king's order, and sent into mild confinement at Granada, which he was afterwards allowed to exchange for Puerto de Santa Maria. On the accession of Charles III. in 1759, he was released from arrest and allowed to return to Madrid. The new king named him as member of a commission appointed to reform the system of taxation. Ensenada could not renounce the hope of again becoming minister, and entered into intrigues which offended the king. On the 18th of April 1766 he was again exiled from court, and ordered to go to Medina del Campo. He had no further share in public life, and died on the 2nd of December 1781. Ensenada acquired wealth in office, but he was never accused of corruption. Though, like most of his countrymen, he suffered from the mania for grandeur, and was too fond of imposing schemes out of all proportion with the resources of the state, he was undoubtedly an able and patriotic man, whose administration was beneficial to Spain.

For his administration see W. Coxe, *Memoirs of the Kings of Spain of the House of Bourbon* (London, 1815), but the only complete account of Ensenada is by Don Antonio Rodriguez Villa, *Don Cenon de Somodevilla, Marques de la Ensenada* (Madrid, 1878).

(D. H.)

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**ENSIGN** (through the Fr. *enseigne* from the Latin plural *insignia*), a distinguishing token, emblem or badge such as symbols of office, or in heraldry, the ornament or sign, such as the crown, coronet or mitre borne above the charge or arms. The word is more particularly used of a military or naval standard or banner. In the British navy, ensign has a specific meaning, and is the name of a flag having a red, white or blue ground, with the Union Jack in the upper corner next the staff. The white ensign (which is sometimes further distinguished by having the St George's Cross quartered upon it) is only used in the royal navy and the royal yacht squadron, while the blue and red ensigns are the badges of the naval reserve, some privileged companies, and the merchant service respectively (see **FLAG**). Until 1871 the lowest grade of commissioned officers in infantry regiments of the British army had the title of ensign (now replaced by that of second lieutenant). It is the duty of the officers of this rank to carry the colours of the regiment (see **COLOURS, MILITARY**). In the 16th century ensign was corrupted into "ancient," and was used in the two senses of a banner and the bearer of the banner. In the United States navy, the title ensign superseded in 1862 that of *passed midshipman*. It designates an officer ranking with second lieutenant in the army.

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**ENSILAGE**, the process of preserving green food for cattle in an undried condition in a silo (from Gr. σῖρος, Lat. *sirus*, a pit for holding grain), *i.e.* a pit, an erection above ground, or stack, from which air has been as far as possible excluded. The fodder which is the result of the process is called silage. In various parts of Germany a method of preserving green fodder precisely similar to that used in the case of *Sauerkraut* has prevailed for upwards of a century. Special attention was first directed to the practice of ensilage by a French agriculturist, Auguste Goffart of the district of Sologne, near Orleans, who in 1877 published a work (*Manuel de la culture et de l'ensilage des maïs et autres fourrages verts*) detailing the experiences of many years in preserving green crops in silos. An English translation of Goffart's book by J.B. Brown was published in New York in 1879, and, as various experiments had been previously made in the United States in the way of preserving green crops in pits, Goffart's experience attracted considerable attention. The conditions of American dairy farming proved eminently suitable for the ensiling of green maize fodder; and the success of the method was soon indisputably demonstrated among the New England farmers. The favourable results obtained in America led to much discussion and to the introduction of the system in the United Kingdom, where, with different conditions, success has been more qualified.

It has been abundantly proved that ensilage forms a wholesome and nutritious food for cattle. It can be substituted for root crops with advantage, because it is succulent and digestible; milk resulting from it is good in quality and taste; it can be secured largely irrespective of weather; it carries over grass from the period of great abundance and waste to times when none would otherwise be available; and a larger number of cattle can be supported on a given area by the use of ensilage than is possible by the use of green crops.

Early silos were made of stone or concrete either above or below ground, but it is recognized that air may be sufficiently excluded in a tightly pressed stack, though in this case a few inches of the fodder round the sides is generally useless owing to mildew. In America round erections made of wood and 35 or 40 ft. in depth are most commonly used. The crops suitable for ensilage are the ordinary grasses, clovers, lucerne, vetches, oats, rye and maize, the latter being the most important silage crop in America; various weeds may also be stored in silos with good results, notably spurrey (*Spergula arvensis*), a most troublesome plant in poor light soils. As a rule the crop should be mown when in full flower, and deposited in the silo on the day of its cutting. Maize is cut a few days before it is ripe and is shredded before being elevated into the silo. Fair, dry



weather is not essential; but it is found that when moisture, natural and extraneous, exceeds 75% of the whole, good results are not obtained. The material is spread in uniform layers over the floor of the silo, and closely packed and trodden down. If possible, not more than a foot or two should be added daily, so as to allow the mass to settle down closely, and to heat uniformly throughout. When the silo is filled or the stack built, a layer of straw or some other dry porous substance may be spread over the surface. In the silo the pressure of the material, when chaffed, excludes air from all but the top layer; in the case of the stack extra pressure is applied by means of planks or other weighty objects in order to prevent excessive heating.

The closeness with which the fodder is packed determines the nature of the resulting silage by regulating the chemical changes which occur in the stack. When closely packed, the supply of oxygen is limited; and the attendant acid fermentation brings about the decomposition of the carbohydrates present into acetic, butyric and lactic acids. This product is named "sour silage." If, on the other hand, the fodder be unchaffed and loosely packed, or the silo be built gradually, oxidation proceeds more rapidly and the temperature rises; if the mass be compressed when the temperature is 140°-160° F., the action ceases and "sweet silage" results. The nitrogenous ingredients of the fodder also suffer change: in making sour silage as much as one-third of the albuminoids may be converted into amino and ammonium compounds; while in making "sweet silage" a less proportion is changed, but they become less digestible. In extreme cases, sour silage acquires a most disagreeable odour. On the other hand it keeps better than sweet silage when removed from the silo.

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**ENSTATITE**, a rock-forming mineral belonging to the group of orthorhombic pyroxenes. It is a magnesium metasilicate,  $MgSiO_3$ , often with a little iron replacing the magnesium: as the iron increases in amount there is a transition to bronzite (*q.v.*), and with still more iron to hypersthene (*q.v.*). Bronzite and hypersthene were known long before enstatite, which was first described by G.A. Kenngott in 1855, and named from ἐνστάτης, "an opponent," because the mineral is almost infusible before the blowpipe: the material he described consisted of imperfect prismatic crystals, previously thought to be scapolite, from the serpentine of Mount Zdjár near Schönberg in Moravia. Crystals suitable for goniometric measurement were later found in the meteorite which fell at Breitenbach in the Erzgebirge, Bohemia. Large crystals, a foot in length and mostly altered to steatite, were found in 1874 in the apatite veins traversing mica-schist and hornblende-schist at the apatite mine of Kjørrestad, near Brevig in southern Norway. Isolated crystals are of rare occurrence, the mineral being usually found as an essential constituent of igneous rocks; either as irregular masses in plutonic rocks (norite, peridotite, pyroxenite, &c.) and the serpentines which have resulted by their alteration, or as small idiomorphic crystals in volcanic rocks (trachyte, andesite). It is also a common constituent of meteoric stones, forming with olivine the bulk of the material: here it often forms small spherical masses, or chondrules, with an internal radiated structure.

Enstatite and the other orthorhombic pyroxenes are distinguished from those of the monoclinic series by their optical characters, viz. straight extinction, much weaker double refraction and stronger pleochroism: they have prismatic cleavages (with an angle of 88° 16') as well as planes of parting parallel to the planes of symmetry in the prism-zone. Enstatite is white, greenish or brown in colour; its hardness is 5½, and sp. gr. 3.2-3.3.

(L. J. S.)

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**ENTABLATURE** (Lat. *in*, and *tabula*, a tablet), the architectural term for the superstructure carried by the columns in the classic orders (*q.v.*). It usually consists of three members, the architrave (the supporting member carried from column to column, pier or wall); the frieze (the decorative member); and the cornice (the projecting and protective member). Sometimes the frieze is omitted, as in the entablature of the portico of the caryatides of the Erechtheum. There is every reason to believe that the frieze did not exist in the archaic temple of Diana at Ephesus; and it is not found in the Lycian tombs, which are reproductions in the rock of timber structures based on early Ionian work.

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**ENTADA**, in botany, a woody climber belonging to the family *Leguminosae* and common throughout the tropics. The best-known species is *Entada scandens*, the sword-bean, so called from its large woody pod, 2 to 4 ft. in length and 3 to 4 in. broad, which contains large flat hard polished chestnut-coloured seeds or "beans." The seeds are often made into snuff-boxes or match-boxes, and a preparation from the kernel is used as a drug by the natives in India. The seeds will float for a long time in water, and are often thrown up on the north-western coasts of Europe, having been carried by the Gulf-stream from the West Indies; they retain their vitality, and under favourable conditions will germinate. Linnaeus records the germination of a seed on the coast of Norway.

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**ENTAIL** (from Fr. *tailler*, to cut; the old derivation from *tales haeredes* is now abandoned), in law, a limited form of succession (*q.v.*). In architecture, the term "entail" denotes an ornamental device sunk in the ground of stone or brass, and subsequently filled in with marble, mosaic or enamel.

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**ENTASIS** (from Gr. ἐντρέειν, to stretch a line or bend a bow), in architecture, the increment given to the column (*q.v.*), to correct the optical illusion which produces an apparent hollowness in an extended straight line. It was referred to by Vitruvius (iii. 3), and was first noticed in the columns of the Doric orders in Greek temples by Allason in 1814, and afterwards measured and verified by Penrose. It varies in different temples, and is not found in some: it is most pronounced in the temple of Jupiter Olympius, most delicate in the Erechtheum. The entasis is almost invariably introduced in the spires of English churches.

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**ENTERITIS** (Gr. ἔντερον, intestine), a general medical term for inflammation of the bowels. According to the anatomical part specially attacked, it is subdivided into duodenitis, jejunitis, ileitis, typhlitis, appendicitis, colitis, proctitis. The chief symptom is diarrhoea. The term "enteric fever" has recently come into use instead of "typhoid" for the latter disease; but see [TYPHOID FEVER](#).

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**ENTHUSIASM**, a word originally meaning inspiration by a divine afflatus or by the presence of a god. The Gr. ἐνθουσιασμός, from which the word is adapted, is formed from the verb ἐνθουσιάζειν, to be ἐνθεος, possessed by a god θεός. Applied by the Greeks to manifestations of divine "possession," by Apollo, as in the case of the Pythia, or by Dionysus, as in the case of the Bacchantes and Maenads, it was also used in a transferred or figurative sense; thus Socrates speaks of the inspiration of poets as a form of enthusiasm (Plato, *Apol. Soc.* 22 C). Its uses, in a religious sense, are confined to an exaggerated or wrongful belief in religious inspiration, or to intense religious fervour or emotion. Thus a Syrian sect of the 4th century was known as "the Enthusiasts"; they believed that by perpetual prayer, ascetic practices and contemplation, man could become inspired by the Holy Spirit, in spite of the ruling evil spirit, which the fall had given to him. From their belief in the efficacy of prayer εὐχή, they were also known as Euchites. In ordinary usage, "enthusiasm" has lost its peculiar religious significance, and means a whole-hearted devotion to an ideal, cause, study or pursuit; sometimes, in a depreciatory sense, it implies a devotion which is partisan and is blind to difficulties and objections. (See further [INSPIRATION](#), for a comparison of the religious meanings of "enthusiasm," "ecstasy" and "fanaticism.")

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**ENTHYMEME** (Gr. ἐν, θυμός), in formal logic, the technical name of a syllogistic argument which is incompletely stated. Any one of the premises may be omitted, but in general it is that one which is most obvious or most naturally present to the mind. In point of fact the full formal statement of a syllogism is rare, especially in rhetorical language, when the deliberate omission of one of the premises has a dramatic effect. Thus the suppression of the conclusion may have the effect of emphasizing the idea which necessarily follows from the premises. Far commoner is the omission of one of the premises which is either too clear to need statement or of a character which makes its omission desirable. A famous instance quoted in the *Port Royal Logic*, pt. iii. ch. xiv., is Medea's remark to Jason in Ovid's *Medea*, "Servare potui, perdere an possim rogas?" where the major premise "Qui servare, perdere possunt" is understood. This use of the word enthymeme differs from Aristotle's original application of it to a syllogism based on probabilities or signs (ἐξ εἰκότων ἢ σημείων), i.e. on propositions which are generally valid (εἰκότα) or on particular facts which may be held to justify a general principle or another particular fact (*Anal. prior.* β xxvii. 70 a 10).

See beside text-books on logic, Sir W. Hamilton's *Discussions* (1547); Mansel's ed. of Aldrich, Appendix F; H.W.B. Joseph, *Introd. to Logic*, chap. xvi.

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**ENTOMOLOGY** (Gr. ἔντομα insects, and λόγος, a discourse), the science that treats of insects, i.e. of the animals included in the class Hexapoda of the great phylum (or sub-phylum) Arthropoda. The term, however, is somewhat elastic in its current use, and students of centipedes and spiders are often reckoned among the entomologists. As the number of species of insects is believed to exceed that of all other animals taken together, it is no wonder that their study should form a special division of zoology with a distinctive name.

Beetles (Scarabaei) are the subjects of some of the oldest sculptured works of the Egyptians, and references to locusts, bees and ants are familiar to all readers of the Hebrew scriptures. The interest of insects to the eastern races was, however, economic, religious or moral. The science of insects began with Aristotle, who included in a class "Entoma" the true insects, the arachnids and the myriapods, the Crustacea forming another class ("Malacostraca") of the "Anaema" or "bloodless animals." For nearly 2000 years the few writers who dealt with zoological subjects followed Aristotle's leading.

In the history of the science, various lines of progress have to be traced. While some observers have studied in detail the structure and life-history of a few selected types (insect anatomy and development), others have made a more superficial examination of large series of insects to classify them and determine their relationships (systematic entomology), while others again have investigated the habits and life-relations of insects (insect bionomics). During recent years the study of fossil insects (palaeoentomology) has attracted much attention.

The foundations of modern entomology were laid by a series of wonderful memoirs on anatomy and development published in the 17th and 18th centuries. Of these the most famous are M. Malpighi's treatise on the silkworm (1669) and J. Swammerdam's *Biblia naturae*, issued in 1737, fifty years after its author's death, and containing observations on the structure and life-history of a series of insect types. Aristotle and Harvey (*De generatione animalium*, 1651) had considered the insect larva as a prematurely hatched embryo and the pupa as a second egg. Swammerdam, however, showed the presence under the larval cuticle of the pupal structures. His only unfortunate contribution to entomology—indeed to zoology generally—was his theory of pre-formation, which taught the presence within the egg of a perfectly formed but miniature adult. A year before Malpighi's great work appeared, another Italian naturalist, F. Redi, had disproved by experiment the spontaneous generation of maggots from putrid flesh, and had shown that they can only develop from the eggs of flies.

Meanwhile the English naturalist, John Ray, was studying the classification of animals; he published, in 1705, his *Methodus insectorum*, in which the nature of the metamorphosis received due weight. Ray's "Insects" comprised the Arachnids, Crustacea, Myriapoda and Annelida, in addition to the Hexapods. Ray was the first to formulate that definite conception of the species which was adopted by Linnaeus and emphasized by his binominal nomenclature. In 1735 appeared the first edition of the *Systema naturae* of Linnaeus, in which the "Insecta" form a group equivalent to the Arthropoda of modern zoologists, and are divided into seven orders, whose names—Coleoptera, Diptera, Lepidoptera, &c., founded on the nature of the wings—have become firmly established. The fascinating subjects of insect bionomics and life-history were dealt with in the classical memoirs (1734-1742) of the Frenchman R.A.F. de Réaumur, and (1752-1778) of the Swede C. de Geer. The freshness, the air of leisure, the enthusiasm of discovery that mark the work of these old writers have lessons for the modern professional zoologist, who at times feels burdened with the accumulated knowledge of a century and a half. From the end of the 18th century until the present day, it is only possible to enumerate the outstanding features in the progress of entomology. In the realm of classification, the work of Linnaeus was continued in Denmark by J.C. Fabricius (*Systema entomologica*, 1775), and extended in France by G.P.B. Lamarck (*Animaux sans vertèbres*, 1801) and G. Cuvier (*Leçons d'anatomie comparée*, 1800-1805), and in England by W.E. Leach (*Trans. Linn. Soc.* xi., 1815). These three authors definitely separated the Arachnida,

Crustacea and Myriapoda as classes distinct from the Insecta (see [HEXAPODA](#)). The work of J.O. Westwood (*Modern Classification of Insects*, 1839-1840) connects these older writers with their successors of to-day.

In the anatomical field the work of Malpighi and Swammerdam was at first continued most energetically by French students. P. Lyonnet had published in 1760 his elaborate monograph on the goat-moth caterpillar, and H.E. Strauss-Dürckheim in 1828 issued his great treatise on the cockchafer. But the name of J.C.L. de Savigny, who (*Mém. sur les animaux sans vertèbres*, 1816) established the homology of the jaws of all insects whether biting or sucking, deserves especial honour. Many anatomical and developmental details were carefully worked out by L. Dufour (in a long series of memoirs from 1811 to 1860) in France, by G. Newport (*"Insecta"* in *Encyc. Anat. and Physiol.*, 1839) in England, and by H. Burmeister (*Handbuch der Entomologie*, 1832) in Germany. Through the 19th century, as knowledge increased, the work of investigation became necessarily more and more specialized. Anatomists like F. Leydig, F. Müller, B.T. Lowne and V. Graber turned their attention to the detailed investigation of some one species or to special points in the structure of some particular organs, using for the elucidation of their subject the ever-improving microscopical methods of research.

Societies for the discussion and publication of papers on entomology were naturally established as the number of students increased. The Société Entomologique de France was founded in 1832, the Entomological Society of London in 1834. Few branches of zoology have been more valuable as a meeting-ground for professional and amateur naturalists than entomology, and not seldom has the amateur—as in the case of Westwood—developed into a professor. During the pre-Linnaean period, the beauty of insects—especially the Lepidoptera—had attracted a number of collectors; and these "Aurelians"—regarded as harmless lunatics by most of their friends—were the forerunners of the systematic students of later times. While the insect fauna of European countries was investigated by local naturalists, the spread of geographical exploration brought ever-increasing stores of exotic material to the great museums, and specialization—either in the fauna of a small district or in the world-wide study of an order or a group of families—became constantly more marked in systematic work. As examples may be instanced the studies of A.H. Haliday and H. Loew on the European Diptera, of John Curtis on British insects, of H.T. Stainton and O. Staudinger on the European Lepidoptera, of R. M'Lachlan on the European and of H.A. Hagen on the North American Neuroptera, of D. Sharp on the *Dyticidae* and other families of Coleoptera of the whole world.

The embryology of insects is entirely a study of the last century. C. Bonnet indeed observed in 1745 the virgin-reproduction of Aphids, but it was not until 1842 that R.A. von Kölliker described the formation of the blastoderm in the egg of the midge *Chironomus*. Later A. Weismann (1863-1864) traced details of the growth of embryo and of pupa among the Diptera, and A. Kovalevsky in 1871 first described the formation of the germinal layers in insects. Most of the recent work on the embryology of insects has been done in Germany or the United States, and among numerous students V. Graber, K. Heider, W.M. Wheeler and R. Heymons may be especially mentioned.

The work of de Réaumur and de Geer on the bionomics and life-history of insects has been continued by numerous observers, among whom may be especially mentioned in France J.H. Fabre and C. Janet, in England W. Kirby and W. Spence, J. Lubbock (Lord Avebury) and L.C. Miall, and in the United States C.V. Riley. The last-named may be considered the founder of the strong company of entomological workers now labouring in America. Though Riley was especially interested in the bearings of insect life on agriculture and industry—economic entomology (*q.v.*)—he and his followers have laid the science generally under a deep obligation by their researches.

After the publication of C. Darwin's *Origin of Species* (1859) a fresh impetus was given to entomology as to all branches of zoology, and it became generally recognized that insects form a group convenient and hopeful for the elucidation of certain problems of animal evolution. The writings of Darwin himself and of A.R. Wallace (both at one time active entomological collectors) contain much evidence drawn from insects in favour of descent with modification. The phylogeny of insects has since been discussed by F. Brauer, A.S. Packard and many others; mimicry and allied problems by H.W. Bates, F. Müller, E.B. Poulton and M.C. Piepers; the bearing of insect habits on theories of selection and use-inheritance by A. Weismann, G.W. and E. Peckham, G.H.T. Eimer and Herbert Spencer; variation by W. Bateson and M. Standfuss.

BIBLIOGRAPHY.—References to the works of the above authors, and to many others, will be found under [HEXAPODA](#) and the special articles on various insect orders. Valuable summaries of the labours of Malpighi, Swammerdam and other early entomologists are given in L.C. Miall and A. Denny's *Cockroach* (London, 1886), and L. Henneguy's *Les Insectes* (Paris, 1904).  
(G. H. C.)

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**ENTOMOSTRACA.** This zoological term, as now restricted, includes the Branchiopoda, Ostracoda and Copepoda. The Ostracoda have the body enclosed in a bivalve shell-covering, and normally unsegmented. The Branchiopoda have a very variable number of body-segments, with or without a shield, simple or bivalved, and some of the postoral appendages normally branchial. The Copepoda have normally a segmented body, not enclosed in a bivalved shell-covering, the segments not exceeding eleven, the limbs not branchial.

Under the heading [CRUSTACEA](#) the Entomostraca have already been distinguished not only from the Thyrostraca or Cirripedes, but also from the Malacostraca, and an intermediate group of which the true position is still disputed. The choice is open to maintain the last as an independent subclass, and to follow Claus in calling it the Leptostraca, or to introduce it among the Malacostraca as the Nebaliacea, or with Packard and Sars to make it an entomostracan subdivision under the title Phyllocarida. At present it comprises the single family *Nebaliidae*. The bivalved carapace has a jointed rostrum, and covers only the front part of the body, to which it is only attached quite in front, the valve-like sides being under control of an adductor muscle. The eyes are stalked and movable. The first antennae have a lamellar appendage at the end of the peduncle, a decidedly non-entomostracan feature. The second antennae, mandibles and two pairs of maxillae may also be claimed as of malacostracan type. To these succeed eight pairs of foliaceous branchial appendages on the front division of the body, followed on the hind division by four pairs of powerful bifurcate swimming feet and two rudimentary pairs, the number, though not the nature, of these appendages being malacostracan. On the other hand, the two limbless segments that precede the caudal furca are decidedly non-malacostracan. The family was long limited to the single genus *Nebalia* (Leach), and the single species *N. bipes* (O. Fabricius). Recently Sars has added a Norwegian species, *N. typhlops*, not blind but weak-eyed. There are also now two more genera, *Paranebalia* (Claus, 1880), in which the branchial feet are much longer than in *Nebalia*, and *Nebaliopsis* (Sars, 1887), in which they are much shorter. All the species are marine.

**BRANCHIOPODA.**—In this order, exclusion of the Phyllocarida will leave three suborders of very unequal extent, the Phyllopoda, Cladocera, Branchiura. The constituents of the last have often been classed as Copepoda, and among the Branchiopods must be regarded as aberrant, since the "branchial tail" implied in the name has no feet, and the actual feet are by no means obviously branchial.

**Phyllopoda.**—This "leaf-footed" suborder has the appendages which follow the second maxillae variable in number, but all foliaceous and branchial. The development begins with a free nauplius stage. In the outward appearance of the adults there is great want of uniformity, one set having their limbs sheltered by no carapace, another having a broad shield over most of them, and a third having a bivalved shell-cover within which the whole body can be enclosed. In accord with these differences the sections may be named Gymnophylla, Notophylla, Conchophylla. The equivalent terms applied by Sars are Anostraca, Notostraca, Conchostraca, involving a termination already appropriated to higher divisions of the Crustacean class, for which

1. Gymnophylla.—These singular crustaceans have long soft flexible bodies, the eyes stalked and movable, the first antennae small and filiform, the second lamellar in the female, in the male prehensile; this last character gives rise to some very fanciful developments. There are three families, two of which form companies rather severely limited. Thus the *Polyartemiidae*, which compensate themselves for their stumpy little tails by having nineteen instead of the normal eleven pairs of branchial feet, consist exclusively of *Polyartemia forcipata* (Fischer, 1851). This species from the high north of Europe and Asia carries green eggs, and above them a bright pattern in ultramarine (Sars, 1896, 1897). The *Thamnocephalidae* have likewise but a single species, *Thamnocephalus platyurus* (Packard, 1877), which justifies its title “bushy-head of the broad tail” by a singularity at each end. Forward from the head extends a long ramified appendage described as the “frontal shrub,” backward from the fourth abdominal segment of the male spreads a fin-like expansion which is unique. In the ravines of Kansas, pools supplied by torrential rains give birth to these and many other phyllopods, and in turn “millions of them perish by the drying up of the pools in July” (Packard). The remaining family, the *Branchipodidae*, includes eight genera. In the long familiar *Branchipus*, *Chirocephalus* and *Streptocephalus* the males have frontal appendages, but these are wanting in the “brine-shrimp” *Artemia*, and the same want helps to distinguish *Branchinecta* (Verrill, 1869) from the old genus *Branchipus*. Of *Branchiopsyllus* (Sars, 1897) the male is not yet known, but in his genera of the same date, the Siberian *Artemiopsis* and the South African *Branchipodopsis* (1898), there is no such appendage. Of the last genus the type species *B. hodgsoni* belongs to Cape Colony, but the specimens described were born and bred and observed in Norway. For the study of fresh-water Entomostraca large possibilities are now opened to the naturalist. A parcel of dried mud, coming for example from Palestine or Queensland, and after an indefinite interval of time put into water in England or elsewhere, may yield him living forms, both new and old, in the most agreeable variety. Some caution should be used against confounding accidentally introduced indigenous species with those reared from the imported eggs. Those, too, who send or bring the foreign soil should exercise a little thought in the choice of it, since dry earth that has never had any Entomostraca near it at home will not become fertile in them by the mere fact of exportation.

2. Notophylla.—In this division the body is partly covered by a broad shield, united in front with the head; the eyes are sessile, the first antennae are small, the second rudimentary or wanting; of the numerous feet, sometimes sixty-three pairs, exceeding the number of segments to which they are attached, the first pair are more or less unlike the rest, and in the female the eleventh have the epipod and exopod (flabellum and sub-apical lobe of Lankester) modified to form an ovisac. Development begins with a nauplius stage. Males are very rare. The single family *Apodidae* contains only two genera, *Apus* and its very near neighbour *Lepidurus*. *Apus australiensis* (Spencer and Hall, 1896) may rank as the largest of the Entomostraca, reaching in the male, from front of shield to end of telson, a length of 70 mm., in the female of 64 mm. In a few days, or at most a fortnight, after a rainfall numberless specimens of these sizes were found swimming about, “and as not a single one was to be found in the water-pools prior to the rain, these must have been developed from the egg.” Similarly, in Northern India *Apus himalayanus* was “collected from a stagnant pool in a jungle four days after a shower of rain had fallen,” following a drought of four months (Packard).

3. Conchophylla.—Though concealed within the bivalved shell-cover, the mouth-parts are nearly as in the Gymnophylla, but the flexing of the caudal part is in contrast, and the biramous second antennae correspond with what is only a larval character in the other phyllopods. In the male the first one or two pairs of feet are modified into grasping organs. The small ova are crowded beneath the dorsal part of the valves. The development usually begins with a nauplius stage (Sars, 1896, 1900). There are four families: (a) The *Limnadiidae*, with feet from 18 to 32 pairs, comprise four (or five) genera. Of these *Limnadena* (Girard, 1855) has a single eye. It remains rather obscure, though the type species originally “was discovered in great abundance in a roadside puddle subject to desiccation.” *Limnadia* (Brongniart, 1820) is supposed to consist of species exclusively parthenogenetic. But when asked to believe that males never occur among these amazons, one cannot but remember how hard it is to prove a negative. (b) The *Lynceidae*, with not more than twelve pairs of feet. This family is limited to the species, widely distributed, of the single genus *Lynceus*, established by O.F. Müller in 1776 and 1781, and first restricted by Leach in 1816 in the *Encyclopaedia Britannica* (art. “Annulosa,” of that edition). Leach there assigns to it the single species *L. brachyurus* (Müller), and as this is included in the genus *Limnetis* (Lovén, 1846), that genus must be a synonym of *Lynceus* as restricted. (c) *Leptestheriidae*. *Estheria* (Rüppell, 1837) was instituted for the species *dahalacensis*, which Sars includes in his genus *Leptestheria* (1898); but *Estheria* was already appropriated, and of its synonyms *Cyzicus* (Audouin, 1837) is lost for vagueness, while *Isaura* (Joly, 1842) is also appropriated, so that *Leptestheria* becomes the name of the typical genus, and determines the name of the family. (d) *Cyclestheriidae*. This family consists of the single species *Cyclestheria hislopi* (Baird), reported from India, Ceylon, Celebes, Australia, East Africa and Brazil. Sars (1887) having had the opportunity of raising it from dried Australian mud, found that, unlike other phyllopods, but like the Cladocera, the parent keeps its brood within the shell until their full development.

*Cladocera*.—In this suborder the head is more or less distinct, the rest of the body being in general laterally compressed and covered by a bivalved test. The title “branching horns” alludes to the second antennae, which are two-branched except in the females of *Holopedium*, with each branch setiferous, composed of only two to four joints. The mandibles are without palp. The pairs of feet are four to six. The eye is single, and in addition to the eye there is often an “eye-spot,” *Monospiulus* being unique in having the eye-spot alone and no eye, while *Leydigia* (Sars, 1901) has an eye with an eye-spot equal to it or larger. The heart has a pair of venous ostia, often blending into one, and an anterior arterial aorta. Respiration is conducted by the general surface, by the branchial lamina (external branch) of the feet, and the vesicular appendage (when present) at the base of this branch. The “abdomen,” behind the limbs, is usually very short, occasionally very long. The “postabdomen,” marked off by the two postabdominal setae, usually has teeth or spines, and ends in two denticulate or ciliate claws, or it may be rudimentary, as in *Polyphemus*. Many species have a special glandular organ at the back of the head, which *Sida crystallina* uses for attaching itself to various objects. The Leydigian or nuchal organ is supposed to be auditory and to contain an otolith. The female lays two kinds of eggs—“summer-eggs,” which develop without fertilization, and “winter-eggs” or resting eggs, which require to be fertilized. The latter in the *Daphniidae* are enclosed in a modified part of the mother’s shell, called the ephippium from its resemblance to a saddle in shape and position. In other families a less elaborate case has been observed, for which Scourfield has proposed the term protoehippium. In *Leydigia* he has recently found a structure almost as complex as that of the *Daphniidae*. In some families the resting eggs escape into the water without special covering. Only the embryos of *Leptodora* are known to hatch out in the nauplius stage. *Penilia* (Dana, 1849) is perhaps the only exclusively marine genus. The great majority of the Cladocera belong to fresh water, but their adaptability is large, since *Moina rectirostris* (O.F. Müller) can equally enjoy a pond at Blackheath, and near Odessa live in water twice as salt as that of the ocean. In point of size a Cladoceran of 5 mm. is spoken of as colossal.

Dr Jules Richard in his revision (1895) retains the sections proposed by Sars in 1865, Calyptomera and Gymnomera. The former, with the feet for the most part concealed by the carapace, is subdivided into two tribes, the Ctenopoda, or “comb-feet,” in which the six pairs of similar feet, all branchial and nonprehensile, are furnished with setae arranged like the teeth of a comb, and the Anomopoda, or “variety-feet,” in which the front feet differ from the rest by being more or less prehensile, without branchial laminae.

The Ctenopoda comprise two families: (a) the *Holopediidae*, with a solitary species, *Holopedium gibberum* (Zaddach), queerly clothed in a large gelatinous involucre, and found in mountain tarns all over Europe, in large lakes of N. America, and also in shallow ponds and waters at sea-level; (b) the *Sididae*, with no such involucre, but with seven genera, and rather more than twice as many species. Of *Diaphanosoma modiglianii* Richard says that at different points of Lake Toba in Sumatra millions of specimens were obtained, among which he had not met with a single male.

The Anomopoda are arranged in four families, all but one very extensive. (a) *Daphniidae*. Of the seven genera, the cosmopolitan *Daphnia* contains about 100 species and varieties, of which Thomas Scott (1899) observes that “scarcely any of the several characters that have at one time or another been selected as affording a means for discriminating between the different forms can be relied on as satisfactory.” Though this may dishearten the systematist, Scourfield (1900) reminds us

that "It was in a water-flea that Metschnikoff first saw the leucocytes (or phagocytes) trying to get rid of disease germs by swallowing them, and was so led to his epoch-making discovery of the part played by these minute amoeboid corpuscles in the animal body." For *Scapholeberis mucronata* (O.F. Müller), Scourfield has shown how it is adapted for movement back downwards in the water along the underside of the surface film, which to many small crustaceans is a dangerously disabling trap. (b) *Bosminidae*. To *Bosmina* (Baird, 1845) Richard added *Bosminopsis* in 1895. (c) *Macrotrichidae*. In this family *Macrothrix* (Baird, 1843) is the earliest genus, among the latest being *Grimaldina* (Richard, 1892) and *Jheringula* (Sars, 1900). Dried mud and vegetable debris from S. Paulo in Brazil supplied Sars with representatives of all the three in his Norwegian aquaria, in some of which the little *Macrothrix elegans* "multiplied to such an extraordinary extent as at last to fill up the water with immense shoals of individuals." "The appearance of male specimens was always contemporary with the first ephippial formation in the females." For *Streblocerus pygmaeus*, grown under the same conditions, Sars observes: "This is perhaps the smallest of the Cladocera known, and is hardly more than visible to the naked eye," the adult female scarcely exceeding 0.25 mm. Yet in the next family *Alonella nana* (Baird) disputes the palm and claims to be the smallest of all known Arthropoda. (d) *Chydoridae*. This family, so commonly called *Lynceidae*, contains a large number of genera, among which one may usually search in vain, and rightly so, for the genus *Lynceus*. The key to the riddle is to be found in the *Encyclopaedia Britannica* for 1816. There, as above explained, Leach began the subdivision of Müller's too comprehensive genus, the result being that *Lynceus* belongs to the Phyllozoa, and *Chydorus* (Leach, 1816) properly gives its name to the present family, in which the doubly convoluted intestine is so remarkable. Of its many genera, *Leydigia*, *Leydigiopsis*, *Monospilus* have been already mentioned. *Dadaya macrops* (Sars, 1901), from South America and Ceylon, has a very large eye and an eye-spot fully as large, but it is a very small creature, odd in its behaviour, moving by jumps at the very surface of the water. "To the naked eye it looked like a little black atom darting about in a most wonderful manner."

The Gymnometra, with a carapace too small to cover the feet, which are all prehensile, are divided also into two tribes, the Onychopoda, in which the four pairs of feet have a toothed maxillary process at the base, and the Haplopoda, in which there are six pairs of feet, without such a process. To the *Polyphemidae*, the well-known family of the former tribe, Sars in 1897 added two remarkable genera, *Cercopagis*, meaning "tail with a sling," and *Apagis*, "without a sling," for seven species from the Sea of Azov. The Haplopoda likewise have but a single family, the *Leptodoridae*, and this has but the single genus *Leptodora* (Lilljeborg, 1861). Dr Richard (1895, 1896) gives a Cladoceran bibliography of 601 references.

*Branchiura*.—This term was introduced by Thorell in 1864 for the *Argulidae*, a family which had been transferred to the Branchiopoda by Zenker in 1854, though sometimes before and since united with the parasitic Copepoda. Though the animals have an oral siphon, they do not carry ovisacs like the siphonostomous copepods, but glue their eggs in rows to extraneous objects. Their lateral, compound, feebly movable eyes agree with those of the Phyllozoa. The family are described by Claus as "intermittent parasites," because when gorged they leave their hosts, fishes or frogs, and swim about in freedom for a considerable period. The long-known *Argulus* (O.F. Müller) has the second maxillae transformed into suckers, but in *Dolops* (Audouin, 1837) (fig. 1), the name of which supersedes the more familiar *Gyropeltis* (Heller, 1857), these effect attachment by ending in strong hooks (Bouvier, 1897). A third genus, *Chonopeltis* (Thiele, 1900), has suckers, but has lost its first antennae, at least in the female.

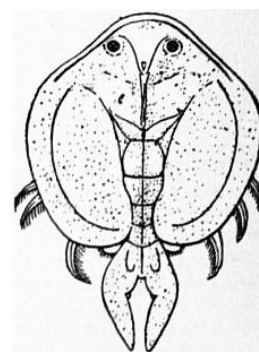


FIG. 1.—*Dolops ranarum* (Stuhlmann).

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OSTRACODA.—The body, seldom in any way segmented, is wholly encased in a bivalved shell, the caudal part strongly inflexed, and almost always ending in a furca. The limbs, including antennae and mouth organs, never exceed seven definite pairs. The first antennae never have more than eight joints. The young usually pass through several stages of development after leaving the egg, and this commonly after, even long after, the egg has left the maternal shell. Parthenogenesis is frequent.

The four tribes instituted by Sars in 1865 were reduced to two by G.W. Müller in 1894, the Myodocopa, which almost always have a heart, and the Podocopa, which have none.

*Myodocopa*.—These have the furcal branches broad, lamellar, with at least three pairs of strong spines or ungues. Almost always the shell has a rostral sinus. Müller divides the tribe into three families, *Cypridinidae*, *Halocypridae*, and the heartless *Polycopidae*, which constituted the tribe Cladocopa of Sars. From the first of these Brady and Norman distinguish the *Asteropidae* (fig. 3), remarkable for seven pairs of long branchial leaves which fold over the hinder extremity of the animal, and the *Sarsiellidae*, still somewhat obscure, besides adding the *Rutidermatidae*, knowledge of which is based on skilful maceration of minute and long-dried specimens. The *Halocypridae* are destitute of compound lateral eyes, and have the sexual orifice unsymmetrically placed.

*Podocopa*.—In these the furcal branches are linear or rudimentary, the shell is without rostral sinus, and, besides distinguishing characters of the second antennae, they have always a branchial plate well developed on the first maxillae, which is inconstant in the other tribe. There are five families: (a) *Cyprididae* (? including *Cypridopsidae* of Brady and Norman). In some of the genera parthenogenetic propagation is carried to such an extent that of the familiar *Cypris* it is said, "until quite lately males in this genus were unknown; and up to the present time no male has been found in the British Islands" (Brady and Norman, 1896). On the other hand, the ejaculatory duct with its verticillate sac in the male of *Cypris* and other genera is a feature scarcely less remarkable. (b) *Bairdiidae*, which have the valves smooth, with the hinge untoothed. (c) *Cytheridae* (? including *Paradoxostomatidae* of Brady and Norman), in which the valves are usually sculptured, with toothed hinge. Of this family the members are almost exclusively marine, but *Limnocythere* is found in fresh water, and *Xestoleberis bromeliarum* (Fritz Müller) lives in the water that collects among the leaves of Bromelias, plants allied to the pine-apples. (d) *Darwinulidae*, including the single species *Darwinula stevensoni*, Brady and Robertson, described as "perhaps the most characteristic Entomostracan of the East Anglian Fen District." (e) *Cytherellidae*, which, unlike the Ostracoda in general, have the hinder part of the body segmented, at least ten segments being distinguishable in the female. They have the valves broad at both ends, and were placed by Sars in a separate tribe, called Platycopa.

The range in time of the Ostracoda is so extended that, in G.W. Müller's opinion, their separation into the families now living may have already taken place in the Cambrian period. Their range in space, including carriage by birds, may be coextensive with the distribution of water, but it is not known what height of temperature or how much chemical adulteration of the water they can sustain, how far they can penetrate underground, nor what are the limits of their activity between the floor and the surface of aquatic expanses, fresh or saline. In individual size they have never been important, and of living forms the largest is one of recent discovery, *Crossophorus africanus*, a Cypridinid about three-fifths of an inch (15.5 mm.) long; but a length of one or two millimetres is more common, and it may descend to the seventy-fifth of an inch. By multitude they have been, and still are, extremely important.

Though the exterior is more uniform than in most groups of Crustacea, the bivalved shell or carapace may be strongly calcified and diversely sculptured (fig. 2), or membranaceous and polished, hairy or smooth, oval or round or bean-shaped, or of some less simple pattern; the valves may fit neatly, or one overlap the other, their hinge may have teeth or be edentulous, and their front part may be excavated for the protrusion of the antennae or have no such "rostral sinus." By various modifications of their valves and appendages the creatures have become adapted for swimming, creeping, burrowing, or climbing, some of them combining two or more of these activities, for which their structure seems at the first glance little adapted. Considering the imprisonment of the ostracod body within the valves, it is more surprising that the *Asteropidae* and *Cypridinidae* should have a pair of compound and

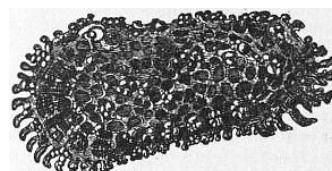


FIG. 2.—*Cythereis ornata* (G.W. Müller). One eye-space is shown above on the left.

sometimes large eyes, in addition to the median organ at the base of the "frontal tentacle," than that other members of the group should be limited to that median organ of sight, or have no eyes at all. The median eye when present may have or not have a lens, and its three pigment-cups may be close together or wide apart and the middle one rudimentary. As might be expected, in thickened and highly embossed valves thin spaces occur over the visual organ. The frontal organ varies in form and apparently in function, and is sometimes absent. The first antennae, according to the family, may assist in walking, swimming, burrowing, climbing, grasping, and besides they carry sensory setae, and sometimes they have suckers on their setae (see Brady and Norman in *Cypridina norvegica*). The second antennae are usually the chief motor-organs for swimming, walking and climbing. The mandibles are normally five-jointed, with remnants of an outer branch on the second joint, the biting edge varying from strong development to evanescence, the terminal joints or "palp" giving the organ a leg-like appearance and function, which disappears in suctorial genera such as *Paracytherois*. The variable first maxillae are seldom pediform, their function being concerned chiefly with nutrition, sensation and respiration. The variability in form and function of the second maxillae is sufficiently shown by the fact that G.W. Müller, our leading authority, adopts the confusing plan of calling them second maxillae in the *Cypridinidae* (including *Asteropidae*), maxillipeds in the *Halocypridae* and *Cyprididae*, and first legs in the *Bairdiidae*, *Cytheridae*, *Polycopidae* and *Cytherellidae*, so that in his fine monograph he uses the term first leg in two quite different senses. The first legs, meaning thereby the sixth pair of appendages, are generally pediform and locomotive, but sometimes unjointed, acting as a kind of brushes to cleanse the furca, while in the *Polycopidae* they are entirely wanting. The second legs are sometimes wanting, sometimes pediform and locomotive, sometimes strangely metamorphosed into the "vermiform organ," generally long, many-jointed, and distally armed with retroverted spines, its function being that of an extremely mobile cleansing foot, which can insert itself among the eggs in the brood-space, between the branchial leaves of *Asterope* (fig. 3), and even range over the external surface of the valves. The "brush-formed" organs of the Podocopa are medially placed, and, in spite of their sometimes forward situation, Müller believes among other possibilities that they and the penis in the *Cypridinidae* may be alike remnants of a third pair of legs, not homologous with the penis of other Ostracoda (Podocopa included). The furca is, as a rule, a powerful motor-organ, and has its laminae edged with strong teeth (ungues) or setae or both. The young, though born with valves, have at first a nauplian body, and pass through various stages to maturity.

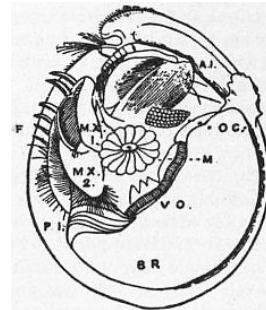


FIG. 3.—*Asterope arthuri*. Left valve removed.

- M, End of adductor muscle.
- OC, Eye.
- AI, Second antenna.
- MX. 1, First maxilla.
- MX. 2, Second maxilla.
- P. 1, First foot.
- V.O, Vermiform organ.
- BR, Seven branchial leaves.
- F, Projecting unguis of the furca.

Brady and Norman, in their *Monograph of the Ostracoda of the North Atlantic and North-Western Europe* (1889), give a bibliography of 125 titles, and in the second part (1896) they give 55 more. The lists are not meant to be exhaustive, any more than G.W. Müller's literature list of 125 titles in 1894. They do not refer to Latreille, 1802, with whom the term Ostracoda originates.

COPEPODA.—The body is not encased in a bivalved shell; its articulated segments are at most eleven, those behind the genital segment being without trace of limbs, but the last almost always carrying a furca. Sexes separate, fertilization by spermatophores. Ova in single or double or rarely several packets, attached as ovisacs or egg-strings to the genital openings, or enclosed in a dorsal marsupium, or deposited singly or occasionally in bundles. The youngest larvae are typical nauplii. The next, the copepodid or cyclopid, stage is characterized by a cylindrical segmented body, with fore- and hind-body distinct, and by having at most six cephalic limbs and two pairs of swimming feet.

The order thus defined (see Giesbrecht and Schmeil, *Das Tierreich*, 1898), with far over a thousand species (Hansen, 1900), embraces forms of extreme diversity, although, when species are known in all their phases and both sexes, they constantly tend to prove that there are no sharply dividing lines between the free-living, the semi-parasitic, and those which in adult life are wholly parasitic and then sometimes grotesquely unlike the normal standard. Giesbrecht and Hansen have shown that the mouth-organs consist of mandibles, first and second maxillae and maxillipeds; and Claus himself relinquished his long-maintained hypothesis that the last two pairs were the separated exopods and endopods of a single pair of appendages. Thorell's classification (1859) of Gnathostoma, Poecilostoma, Siphonostoma, based on the mouth-organs, was long followed, though almost at the outset shown by Claus to depend on the erroneous supposition that the Poecilostoma were devoid of mandibles. Brady added a new section, Choniostomata, in 1894, and another, Leptostomata, in 1900, each for a single species. Canu in 1892 proposed two groups, Monoporodelphy and Diporodelphy, the copulatory openings of the female being paired in the latter, unpaired in the former. It may be questioned whether this distinction, however important in itself, would lead to a satisfactory grouping of families. In the same year Giesbrecht proposed his division of the order into Gymnoplea and Podoplea.

In appearance an ordinary Copepod is divided into fore- and hind-body, of its eleven segments the composite first being the head, the next five constituting the thorax, and the last five the abdomen. The coalescence of segments, though frequent, does not after a little experience materially confuse the counting. But there is this peculiarity, that the middle segment is sometimes continuous with the broader fore-body, sometimes with the narrower hind-body. In the former case the hind-body, consisting only of the abdomen, forms a pleon or tail-part devoid of feet, and the species so constructed are Gymnoplea, those of the naked or footless pleon. In the latter case the middle segment almost always carries with it to the hind-body a pair of rudimentary limbs, whence the term Podoplea, meaning species that have a pleon with feet. It may be objected that hereby the term pleon is used in two different senses, first applying to the abdomen alone and then to the abdomen plus the last thoracic segment. Even this verbal flaw would be obviated if Giesbrecht could prove his tentative hypothesis, that the Gymnoplea may have lost a pre-genital segment of the abdomen, and the Podoplea may have lost the last segment of the thorax. The classification is worked out as follows:—

1. *Gymnoplea*.—First segment of hind-body footless, bearing the orifices of the genital organs (in the male unsymmetrically placed); last foot of the fore-body in the male a copulatory organ; neither, or only one, of the first pair of antennae in the male geniculating; cephalic limbs abundantly articulated and provided with many plumose setae; heart generally present. Animals usually free-living, pelagic (Giesbrecht and Schmeil).

This group, with 65 genera and four or five hundred species, is divided by Giesbrecht into tribes: (a) *Amphaskandria*. In this tribe the males have both antennae of the first pair as sensory organs. There is but one family, the *Calanidae*, but this is a very large one, with 26 genera and more than 100 species. Among them is the cosmopolitan *Calanus finmarchicus*, the earliest described (by Bishop Gunner in 1770) of all the marine free-swimming Copepoda. Among them also is the peacock Calanid, *Calocalanus pavo* (Dana), with its highly ornamented antennae and gorgeous tail, the most beautiful species of the whole order (fig. 4). (b) *Heterarthrandria*. Here the males have one or the other of the first pair of antennae modified into a grasping organ for holding the female. There are four families, the *Diaptomidae* with 27 genera, the *Pontellidae* with 10, the *Pseudocyclopidae* and *Candaciidae* each with one genus. The first of these families is often called *Centropagidae*, but, as Sars has pointed out, *Diaptomus* (Westwood, 1836) is the oldest genus in it. Of 177 species valid in the family Giesbrecht and Schmeil assign 67 to *Diaptomus*. In regard to one of its species Dr Brady says: "In one instance, at least (Talkin Tarn, Cumberland) I have seen the net come up from a depth of 6 or 8 ft. below the surface with a dense mass consisting almost entirely of *D. gracilis*." The length of this net-filling species is about a twentieth of an inch.

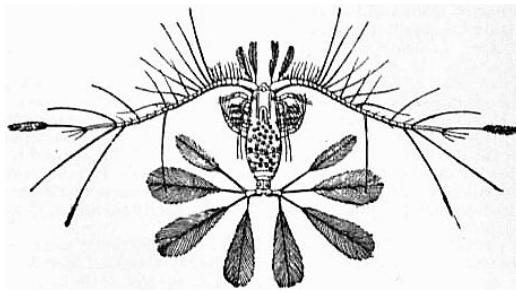


FIG. 4.—*Calocalanus pavo* (Dana).

2. *Podoplea*.—The first segment of the hind-body almost always with rudimentary pair of feet; orifices of the genital organs (symmetrically placed in both sexes) in the following segment; neither the last foot of the fore-body nor the rudimentary feet just mentioned acting as a copulatory organ in the male; both or neither of the first pair of antennae in the male geniculating; cephalic limbs less abundantly articulated and with fewer plumose setae or none, but with hooks and clasping setae. Heart almost always wanting. Free-living (rarely pelagic) or parasitic (Giesbrecht and Schmeil).

This group is also divided by Giesbrecht into two tribes, Ampharthrandria and Isokerandria. In 1892 he distinguished the former as those in which the first antennae of the male have both members modified for holding the female, and the genital openings of the female have a ventral position, sometimes in close proximity, sometimes strongly lateral; the latter as those in which the first antennae of the male are similar to those of the female, the function of holding her being transferred to the male maxillipeds, while the genital openings of the female are dorsal, though at times strongly lateral. In 1899, with a view to the many modifications exhibited by parasitic and semi-parasitic species, the definitions, stripped of a too hampering precision, took a different form: (a) Ampharthrandria. "Swimming Podoplea with geniculating first antennae in the male sex, and descendants of such; first antennae in female and male almost always differently articulated." The families occupy fresh water as well as the sea. Naturally "descendants" which have lost the characteristic feature of the definition cannot be recognized without some further assistance than the definition supplies. Of the families comprised, the *Mormonillidae* consist only of *Mormonilla* (Giesbrecht), and are not mentioned by Giesbrecht in 1899 in the grouping of this section. The *Thaumatoessidae* include *Thaumatoessa* (Kröyer), established earlier than its synonym *Thaumaleus* (Kröyer), or than *Monstrilla* (Dana, 1849). The species are imperfectly known. The defect of mouth-organs probably does not apply to the period of youth, which some of them spend parasitically in the body-cavity of worms (Giard, 1896). To the *Cyclopidae* six genera are allotted by Giesbrecht in 1900. *Cyclops* (O.F. Müller, 1776), though greatly restricted since Müller's time, still has several scores of species abundantly peopling inland waters of every kind and situation, without one that can be relied on as exclusively marine like the species of *Oithona* (Baird). The *Misophriidae* are now limited to *Misophria* (Boeck). The presence of a heart in this genus helps to make it a link between the Podoplea and Gymnoplea, though in various other respects it approaches the next family. The *Harpacticidae* owe their name to the genus *Arpacticus* (Milne-Edwards, 1840). Brady in 1880 assigns to this family 33 genera and 81 species. Canu (1892) distinguishes eight sub-families, *Longipediinae*, *Peltidiinae*, *Tachidiinae*, *Amymoninae*, *Harpacticinae*, *Idyinae*, *Canthocampinae* (for which *Canthocampinae* should be read), and *Nannopinae*, adding *Stenheliinae* (Brady) without distinctive characters for it. The *Ascidicolidae* have variable characters, showing a gradual adaptation to parasitic life in Tunicates. Giesbrecht (1900) considers Canu quite right in grouping together in this single family those parasites of ascidians, simple and compound, which had been previously distributed among families with the more or less significant names *Notodelphyidae*, *Doropygidae*, *Buproridae*, *Schizoproctidae*, *Kossmechtridae*, *Enterocolidae*, *Enteropsidae*. Further, he includes in it his own *Enterognathus comatulae*, not from an ascidian, but from the intestine of the beautiful starfish *Antedon rosaceus*. The *Asterocheridae*, which have a good swimming capacity, except in the case of *Cancerilla tubulata* (Dalyell), lead a semi-parasitic life on echinoderms, sponges, &c., imbibing their food. Giesbrecht, displacing the older name *Ascomyzontidae*, assigns to this family 21 genera in five subfamilies, and suggests that the long-known but still puzzling *Nicothoë* from the gills of the lobster might be placed in an additional subfamily, or be made the representative of a closely related family. The *Dichelestiidae*, on account of their sometimes many-jointed first antennae, are referred also to this tribe by Giesbrecht. (b) Isokerandria. "Swimming Podoplea without geniculating first antennae in the male sex, and descendants of such. First antennae of male and female almost always articulated alike." To this tribe Giesbrecht assigns the families *Clausidiidae*, *Corycaeidae*, *Oncaeidae*, *Lichomolgidae*, *Ergasilidae*, *Bomolochidae*, *Clausiidae*, *Nereicolidae*. Here also must for the time be placed the *Caligidae*, *Philichthyidae* (*Philichthyidae* of Vogt, Carus, Claus), *Lernaeidae*, *Chondracanthidae*, *Sphaeronellidae* (better known as *Choniostomatidae*, from H.J. Hansen's remarkable study of the group), *Lernaeopodidae*, *Herpyllobiidae*, *Entomolepidae*. For the distinguishing marks of all these, the number of their genera and species, their habits and transformations and dwellings, the reader must be referred to the writings of specialists. Sars (1901) proposed seven suborders—Calanoida, Harpacticoida, Cyclopoida, Notodelphoida, Monstrilloida, Caligoida, Lernaeoida.

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(T. R. R. S.)

**ENTRAGUES, CATHERINE HENRIETTE DE BALZAC D'** (1579-1633), marquise de Verneuil, mistress of Henry IV., king of France, was the daughter of Charles Balzac d'Entragues and of Marie Touchet, mistress of Charles IX. Ambitious and intriguing, she succeeded in inducing Henry IV. to promise to marry her after the death of Gabrielle d'Estrées, a promise which led to bitter scenes at court when shortly afterwards Henry married Marie de' Medici. She carried her spite so far as to be deeply compromised in the conspiracy of Marshal Biron against the king in 1606, but escaped with a slight punishment, and in 1608 Henry actually took her back into favour again. She seems then to have been involved in the Spanish intrigues which preceded the death of the king in 1610.

See H. de la Ferrière, *Henri IV. le roi, l'amoureux* (Paris, 1890).

**ENTRECASTEAUX, JOSEPH-ANTOINE BRUNI D'** (1739-1793), French navigator, was born at Aix in 1739. At the age of fifteen he entered the navy. In the war of 1778 he commanded a frigate of thirty-two guns, and by his clever seamanship was successful in convoying a fleet of merchant vessels from Marseilles to the Levant, although they were attacked by two pirate vessels, each of which was larger than his own ship. In 1785 he was appointed to the command of the French fleet in the East Indies, and two years later he was named governor of the Mauritius and the Isle of Bourbon. While in command of the East India fleet he made a voyage to China, an achievement which, in 1791, led the French government to select him to command an expedition which it was sending out to seek some tidings of the unfortunate La Pérouse, of whom nothing had been heard since February 1788. Rear-admiral d'Entrecasteaux's expedition comprised the "Recherche" and "L'Esperance," with Captain Huon de Kermadec as second in command. No tidings were obtained of the missing navigator, but in the course of his search Entrecasteaux made important geographical discoveries. He traced the outlines of the eastern coast of New Caledonia, made extensive surveys round the Tasmanian coast, and touched at several places on the south coast of New Holland. The two ships entered Storm Bay, Tasmania, on the 21st of April 1792, and remained there until the 16th of May, surveying and naming the d'Entrecasteaux Channel, the entrances to the Huon and Derwent rivers, Bruni Island, Recherche Bay, Port Esperance and various other localities. Excepting the name of the river Derwent (originally called Riviere du Nord by its French discoverers), these foregoing appellations have been retained. Leaving Tasmania the expedition sailed northward for the East Indies, and while coasting near the island of Java, Entrecasteaux was attacked by scurvy and died on the 20th of July 1793.

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**ENTRE MINHO E DOURO** (popularly called *Minho*), a former province of Northern Portugal; bounded on the N. by Galicia in Spain, E. by Traz-os-Montes, S. by Beira and W. by the Atlantic Ocean. Pop. (1900) 1,170,361; area 2790 sq. m. Though no longer officially recognized, the old provincial name remains in common use. The coast-line of Entre Minho e Douro is level and unbroken except by the estuaries of the main rivers; inland, the elevation gradually increases towards the north and east, where several mountain ranges mark the frontier. Of these, the most important are the Serra da Peneda (4728 ft.), between the rivers Minho and Limia; the Serra do Gerez (4357 ft.), on the Galician border; the Serra da Cabreira (4021 ft.), immediately to the south; and the Serra de Marão (4642 ft.), in the extreme south-east. As its name implies, the province is bounded by two great rivers, the Douro (*q.v.*) on the south, and the Minho (Spanish *Miño*) on the north; but a small tract of land south of the Douro estuary is included also within the provincial boundary. There are three other large rivers which, like the Minho, flow west-south-west into the Atlantic. The Limia or Antela (Spanish *Linia*) rises in Galicia, and reaches the sea at Vianna do Castelo; the Cavado springs from the southern foot hills of La Raya Seca, on the northern frontier of Traz-os-Montes, and forms, at its mouth, the small harbour of Espozende; and the Ave descends from its sources in the Serra da Cabreira to Villa do Conde, where it enters the Atlantic. A large right-hand tributary of the Douro, the Tamega, rises in Galicia, and skirts the western slopes of the Serra de Marão.

The climate is mild, except among the mountains, and such plants as heliotrope, fuchsias, palms, and aloes thrive in the open throughout the year. Wheat and maize are grown on the plains, and other important products are wine, fruit, olives and chestnuts. Fish abound along the coast and in the main rivers; timber is obtained from the mountain forests, and dairy-farming and the breeding of pigs and cattle are carried on in all parts. As the province is occupied by a hardy and industrious peasantry, and the density of population (419.5 per sq. m.) is more than twice that of any other province on the Portuguese mainland, the soil is very closely cultivated. The methods and implements of the farmers are, however, most primitive, and at the beginning of the 20th century it was not unusual to see a mule, or even a woman, harnessed with the team of oxen to an old-fashioned wooden plough. Small quantities of coal, iron, antimony, lead and gold are mined; granite and slate are quarried; and there are mineral springs at Monção (pop. 2283) on the Minho. The Oporto-Corunna railway traverses the western districts and crosses the Spanish frontier at Tuy; its branch lines give access to Braga, Guimarães and Povoia de Varzim; and the Oporto-Salamanca railway passes up the Douro valley. The greater part of the north and west can only be reached by road, and even the chief highways are ill-kept. In these regions the principal means of transport is the springless wooden cart, drawn by one or more of the tawny and under-sized but powerful oxen, with immense horns and elaborately carved yoke, which are characteristic of northern Portugal. For administrative purposes the province is divided into three districts: Vianna do Castelo in the north, Braga in the centre, Oporto in the south. The chief towns are separately described; they include Oporto (167,955), one of the greatest wine-producing cities in the world; Braga (24,202), the seat of an archbishop who is primate of Portugal; the seaports of Povoia de Varzim (12,623) and Vianna do Castelo (9990); and Guimarães (9104), a place of considerable historical interest.

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**ENTREPÔT** (a French word, from the Lat. *interpositum*, that which is placed between), a storehouse or magazine for the temporary storage of goods, provisions, &c.; also a place where goods, which are not allowed to pass into a country duty free, are stored under the superintendence of the custom house authorities till they are re-exported. In a looser sense, any town which has a considerable distributive trade is called an *entrepôt*. The word is also used attributively to indicate the kind of trade carried on in such towns.

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**ENTRE RIOS** (Span. "between rivers"), a province of the eastern Argentine Republic, forming the southern part of a region sometimes described as the Argentine Mesopotamia, bounded N. by Corrientes, E. by Uruguay with the Uruguay river as the boundary line, S. by Buenos Aires and W. by Santa Fé, the Paraná river forming the boundary line with these two provinces. Pop. (1895) 292,019; (1905, est.) 376,600. The province has an area of 28,784 sq. m., consisting for the most part of an undulating, well-watered and partly-wooded plain, terminating in a low, swampy district of limited extent in the angle between the two great rivers. The great forest of Montel occupies an extensive region in the N., estimated at nearly one-fifth the area of the province. Its soil is exceptionally fertile and its climate is mild and healthy. The province is sometimes called the "garden of Argentina," which would probably be sufficiently correct had its population devoted as much energy to agriculture as they have to political conflict and civil war. Its principal industry is that of stock-raising, exporting live cattle, horses, hides, jerked beef, tinned and salted meats, beef extract, mutton and wool. Its agricultural products are also important, including wheat, Indian corn, barley and fruits. Lime, gypsum and firewood are also profitable items in its export trade. The Paraná and Uruguay rivers provide exceptional facilities for the shipment of produce and the Entre Rios railways, consisting of a trunk line running E. and W. across the province from Paraná to Concepción del Uruguay and several tributary branches, afford ample transportation facilities to the ports. Another railway line follows the Uruguay from Concordia northward into Corrientes. Entre Rios has been one of the most turbulent of the Argentine provinces, and has suffered severely from political disorder and civil war. Comparative quiet reigned from 1842 to 1870 under the autocratic rule of Gen.



J.J. Urquiza. After his assassination in 1870 these partizan conflicts were renewed for two or three years, and then the province settled down to a life of comparative peace, followed by an extraordinary development in her pastoral and agricultural industries. Among these is the slaughtering and packing of beef, the exportation of which has reached large proportions. The capital is Paraná, though the seat of government was originally located at Concepción del Uruguay, and was again transferred to that town during Urquiza's domination. Concepción del Uruguay, or Concepción (founded 1778), is a flourishing town and port on the Uruguay, connected by railway with an extensive producing region which gives it an important export trade, and is the seat of a national college and normal school. Its population was estimated at 9000 in 1905. Other large towns are Gualeguay and Gualeguaychú.

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**ENVOY** (Fr. *envoyé*, "sent"), a diplomatic agent of the second rank. The word *envoyé* comes first into general use in this connexion in the 17th century, as a translation of the Lat. *ablegatus* or *missus* (see [DIPLOMACY](#)). Hence the word envoy is commonly used of any one sent on a mission of any sort.

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**ENZIO** (c. 1220-1272), king of Sardinia, was a natural son of the emperor Frederick II. His mother was probably a German, and his name, Enzo, is a diminutive form of the German *Heinrich*. His father had a great affection for him, and he was probably present at the battle of Cortenuova in 1237. In 1238 he was married, in defiance of the wishes of Pope Gregory IX., to Adelasia, widow of Ubaldo Visconti and heiress of Torres and Gallura in Sardinia. Enzo took at once the title of king of Torres and Gallura, and in 1243 that of king of Sardinia, but he only spent a few months in the island, and his sovereignty existed in name alone. In July 1239 he was appointed imperial vicegerent in Italy, and sharing in his father's excommunication in the same year, took a prominent part in the war which broke out between the emperor and the pope. He commenced his campaign by subduing the march of Ancona, and in May 1241 was in command of the forces which defeated the Genoese fleet at Meloria, where he seized a large amount of booty and captured a number of ecclesiastics who were proceeding to a council summoned by Gregory to Rome. Later he fought in Lombardy. In 1248 he assisted Frederick in his vain attempt to take Parma, but was wounded and taken prisoner by the Bolognese at Fossalta on the 26th of May 1249. His captivity was a severe blow to the Hohenstaufen cause in Italy, and was soon followed by the death of the emperor. He seems to have been well treated by the people of Bologna, where he remained a captive until his death on the 14th of March 1272. He was apparently granted a magnificent funeral, and was buried in the church of St Dominic at Bologna. During his imprisonment Enzo is said to have been loved by Lucia da Viadagola, a well-born lady of Bologna, who shared his captivity and attempted to procure his release. Some doubt has, however, been cast upon this story, and the same remark applies to another which tells how two friends had almost succeeded in freeing him from prison concealed in a wine-cask, when he was recognized by a lock of his golden hair. His marriage with Adelasia had been declared void by the pope in 1243, and he left one legitimate, and probably two illegitimate daughters. Enzo forms the subject of a drama by E.B.S. Raupach and of an opera by A.F.B. Dulk.

See F.W. Grossman, *König Enzo* (Göttingen, 1883); and H. Blasius, *König Enzo* (Breslau, 1884).

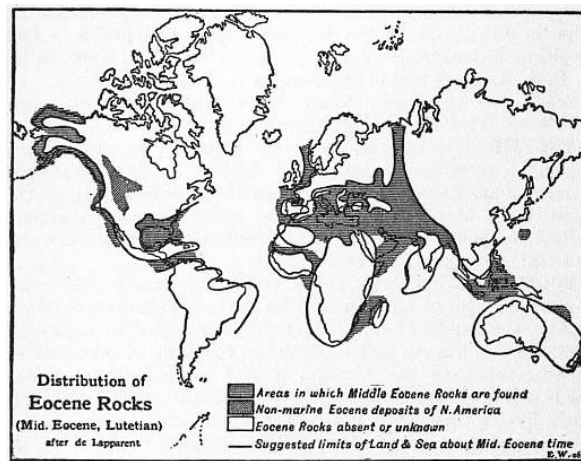
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**ENZYME** (Gr. *ἔνζυμος*, leavened, from *έν*, in, and *ζύμη*, leaven), a term, first suggested by Kühne, for an unorganized ferment (see [FERMENTATION](#)), a group of substances, in the constitution of plants and animals, which decompose certain carbon compounds occurring in association with them. See also [PLANTS: Physiology](#); [NUTRITION](#), &c.

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**EOCENE** (Gr. *ἠώς*, dawn, *καινός*, recent), in geology, the name suggested by Sir C. Lyell in 1833 for the lower subdivision of the rocks of the Tertiary Era. The term was intended to convey the idea that this was the period which saw the dawn of the recent or existing forms of life, because it was estimated that among the fossils of this period only 3½% of the species are still living. Since Lyell's time much has been learned about the fauna and flora of the period, and many palaeontologists doubt if any of the Eocene *species* are still extant, unless it be some of the lowest forms of life. Nevertheless the name is a convenient one and is in general use. The Eocene as originally defined was not long left intact, for E. Beyrich in 1854 proposed the term "Oligocene" for the upper portion, and later, in 1874, K. Schimper suggested "Paleocene" as a separate appellation for the lower portion. The Oligocene division has been generally accepted as a distinct period, but "Paleocene" is not so widely used.

In north-western Europe the close of the Cretaceous period was marked by an extensive emergence of the land, accompanied, in many places, by considerable erosion of the Mesozoic rocks; a prolonged interval elapsed before a relative depression of the land set in and the first Eocene deposits were formed. The early Eocene formations of the London-Paris-Belgian basin were of fresh-water and brackish origin; towards the middle of the period they had become marine, while later they reverted to the original type. In southern and eastern Europe changes of sea-level were less pronounced in character; here the late Cretaceous seas were followed without much modification by those of the Eocene period, so rich in foraminiferal life. In many other regions, the great gap which separates the Tertiary from the Mesozoic rocks in the neighbourhood of London and Paris does not exist, and the boundary line is difficult to draw. Eocene strata succeed Cretaceous rocks without serious unconformity in the Libyan area, parts of Denmark, S.E. Alps, India, New Zealand and central N. America. The unconformity is marked in England, parts of Egypt, on the Atlantic coastal plain and in the eastern gulf region of N. America, as well as in the marine Eocene of western Oregon. The clastic Flysch formation of the Carpathians and northern Alps appears to be of Eocene age in the upper and Cretaceous in the lower part. The Eocene sea covered at various times a strip of the Atlantic coast from New Jersey southward and sent a great tongue or bay up the Mississippi valley; similar epicontinental seas spread over parts of the Pacific border, but the plains of the interior with the mountains on the west were meanwhile being filled with terrestrial and lacustrine deposits which attained an enormous development. This great extension of non-marine formations in the Eocene of different countries has introduced difficulties in the way of exact correlation; it is safer, therefore, in the present state of knowledge, to make no attempt to find in the Eocene strata of America and India, &c., the precise equivalent of subdivisions that have been determined with more or less exactitude in the London-Paris-Belgian area.



It is possible that in Eocene times there existed a greater continuity of the northern land masses than obtains to-day. Europe at that time was probably united with N. America through Iceland and Greenland; while on the other side, America may have joined Asia by the way of Alaska. On the other hand, the great central, mediterranean sea which stretched across the Eurasian continents sent an arm northward somewhere just east of the Ural mountains, and thus divided the northern land mass in that region. S. America, Australia and perhaps Africa *may* have been connected more or less directly with the Antarctic continent.

Associated, no doubt, with the crustal movements which closed the Cretaceous and inaugurated the Eocene period, there were local and intermittent manifestations of volcanic activity throughout the period. Diabases, gabbros, serpentines, sodapotash granites, &c., are found in the Eocene of the central and northern Apennines. Tuffs occur in the Veronese and Vicentin Alps—Ronca and Spelecco schists. Tuffs, basalts and other igneous rocks appear also in Montana, Wyoming, California, Oregon, Washington, Idaho, Colorado; also in Central America, the Antillean region and S. America.

It has been very generally assumed by geologists, mainly upon the evidence of plant remains, that the Eocene period opened with a temperate climate in northern latitudes; later, as indicated by the London Clay, Alum Bay and Bournemouth beds, &c., the temperature appears to have been at least subtropical. But it should be observed that the frequent admixture of temperate forms with what are now tropical species makes it difficult to speak with certainty as to the degree of warmth experienced. The occurrence of lignites in the Eocene of the Paris basin, Tirol and N. America is worthy of consideration in this connexion. On the other hand, the coarse boulder beds in the lower Flysch have been regarded as evidence of local glaciation; this would not be inconsistent with a period of widespread geniality of climate, as is indicated by the large size of the nummulites and the dispersion of the marine Mollusca, but the evidence for glaciation is not yet conclusive.

*Eocene Stratigraphy.*—In Britain, with the exception of the Bovey beds (*q.v.*) and the leaf-bearing beds of Antrim and Mull, Eocene rocks are confined to the south-eastern portion of England. They lie in the two well-marked synclinal basins of London and Hampshire which are conterminous in the western area (Hampshire, Berkshire), but are separated towards the east by the denuded anticline of the Weald. The strata in these two basins have been grouped in the following manner:—

*London Basin.*

*Hampshire Basin.*

Upper	Upper Bagshot Sands.	Headon Hill and Barton Sands.
Middle	Middle Bagshot Beds and part of Lower Bagshot Beds.	Bracklesham Beds and leaf beds of Bournemouth and Alum Bay.
Lower	Part of Lower Bagshot Beds, London Clay, Blackheath and Oldhaven Beds, Woolwich and Reading Beds, Thanet Sands.	London Clay and the equivalent Bognor Beds, Woolwich and Reading Beds.

The Thanet sands have not been recognized in the Hampshire basin; they are usually pale yellow and greenish sands with streaks of clay and at the base; resting on an evenly denuded surface of chalk is a very constant layer of green-coated, well-rounded chalk flint pebbles. It is a marine formation, but fossils are scarce except in E. Kent, where it attains its most complete development. The Woolwich and Reading beds (see [READING BEDS](#)) contain both marine and estuarine fossils. In western Kent, between the Woolwich beds and the London Clay are the Oldhaven beds or Blackheath pebbles, 20 to 40 ft., made up almost entirely of well-rounded flint pebbles set in sand; the fossils are marine and estuarine. The London Clay, 500 ft. thick, is a marine deposit consisting of blue or brown clay with sandy layers and septarian nodules; its equivalent in the Hampshire area is sometimes called the Bognor Clay, well exposed on the coast of Sussex. The Bagshot, Bracklesham and Barton beds will be found briefly described under those heads.

Crossing the English Channel, we find in northern France and Belgium a series of deposits identified in their general characters with those of England. The anticlinal ridge of the English Weald is prolonged south-eastwards on to the continent, and separates the Belgian from the French Eocene areas much as it separates the areas of London and Hampshire; and it is clear that at the time of deposition all four regions were intimately related and subject to similar variations of marine and estuarine conditions. With a series of strata so variable from point to point it is natural that many purely local phases should have received distinctive names; in the Upper Eocene of the Paris basin the more important formations are the highly fossiliferous marine sands known as the "Sands of Beauchamp" and the local fresh-water limestone, the "Calcaire de St Ouen." The Middle Eocene is represented by the well-known "Calcaire grossier," about 90 ft. thick. The beds in this series vary a good deal lithologically, some being sandy, others marly or glauconitic; fossils are abundant. The Upper Calcaire grossier or "Caillasses" is a fresh-water formation; the middle division is marine; while the lower one is partly marine, partly of fresh-water origin. The numerous quarries and mines for building stone in the neighbourhood of Paris have made it possible to acquire a very precise knowledge of this division, and many of the beds have received trade names, such as "Rochette," "Roche," "Banc franc," "Banc vert," "Cliquant," "Saint Nom;" the two last named are dolomitic. Below these limestones are the nummulitic sands of Cuise and Soissons. The Lower Eocene contains the lignitic plastic clay (*argile plastique*) of Soissons and elsewhere; the limestones of Rilly and Sézanne and the greenish glauconitic sands of Bracheux. The relative position of the above formations with respect to those of Belgium and England will be seen from the table of Eocene strata. The Eocene deposits of southern Europe differ in a marked manner from those of the Anglo-Parisian basin. The most important feature is the great development of nummulitic limestone with thin marls and nummulitic sandstones. The sea in which the nummulitic limestones were formed occupied the site of an enlarged Mediterranean communicating with similar waters right round the world, for these rocks are found not only in southern Europe, including all the Alpine tracts, Greece and Turkey and southern Russia, but they are well developed in northern Africa, Asia Minor, Palestine, and they may be followed through Persia,

Baluchistan, India, into China, Tibet, Japan, Sumatra, Borneo and the Philippines. The nummulitic limestones are frequently hard and crystalline, especially where they have been subjected to elevation and compression as in the Alpine region, 10,000 ft. above the sea, or from 16,000, to 20,000 ft., in the central Asian plateau. Besides being a widespread formation the nummulitic limestone is locally several thousand feet thick.

While the foraminiferal limestones were being formed over most of southern Europe, a series of clastic beds were in course of formation in the Carpathians and the northern Alpine region, viz. the Flysch and the Vienna sandstone. Some portions of this Alpine Eocene are coarsely conglomeratic, and in places there are boulders of non-local rocks of enormous dimensions included in the argillaceous or sandy matrix. The occurrence of these large boulders together with the scarceness of fossils has suggested a glacial origin for the formation; but the evidence hitherto collected is not conclusive. C.W. von Gümbel has classified the Eocene of the northern Alps (Bavaria, &c.) as follows:—

Upper Eocene	Flysch and Vienna sandstone, with younger nummulitic beds and Häring group.
Middle Eocene	Kressenberg Beds, with older nummulitic beds.
Lower Eocene	Burberg Beds, Greensands with small nummulites.

The Häring group of northern Tirol contains lignite beds of some importance. In the southern and S.E. Alps the following divisions are recognized.

Upper Eocene	Macigno or Tassello—Vienna Sandstone, conglomerates, marls and shales.
Middle Eocene	Nummulitic limestones, three subdivisions.
Lower Eocene	Liburnian stage (or Proteocene), foraminiferal limestones with fresh-water intercalations at the top and bottom, the <i>Cosina</i> beds, fresh-water in the middle of the series.

In the central and northern Apennines the Eocene strata have been subdivided by Prof. F. Sacco into an upper Bartonian, a middle Parisian and a lower Suessonian series. In the middle member are the representatives of the Flysch and the Macigno. These Eocene strata are upwards of 5500 ft. thick. In northern Africa the nummulitic limestones and sandstones are widely spread; the lower portions comprise the Libyan group and the shales of Esneh on the Nile (Flandrien), the *Alveolina* beds of Sokotra and others; the Mokattam stage of Egypt is a representative of the later Eocene. Much of the N. African Eocene contains phosphatic beds. In India strata of Eocene age are extensively developed; in Sind the marine Ranikot beds, 1500 to 2000 ft., consisting of clays with gypsum and lignite, shales and sandstones; these beds have, side by side with Eocene nummulites, a few fossils of Cretaceous affinities. Above the Ranikot beds are the massive nummulitic limestones and sandstones of the Kirthar group; these are succeeded by the nummulitic limestones and shales at the base of the Nari group. In the southern Himalayan region the nummulitic phase of Eocene deposit is well developed, but there are difficulties in fixing the line of demarcation between this and the younger formations. The lower part of the Sirmur series of the Simla district may belong to this period; it is subdivided into the Kasauli group and the Dagshai group with the Subáthu group at the base. Beneath the thick nummulitic Eocene limestone of the Salt Range are shales and marls with a few coal seams. The marine Eocene rocks of N. America are most extensively developed round the coast of the Gulf of Mexico, whence they spread into the valley of the Mississippi and, as a comparatively narrow strip, along the Atlantic coastal plain to New Jersey.

The series in Alabama, which may be taken as typical of the Gulf coast Eocene, is as follows:—

Upper Jacksonian	White limestone of Alabama (and Vicksburg?).
Middle Claibornian	Claiborne series, Buhrstone series.
Lower	Chickasawan Sands and lignites. Midwayan or Clayton formation, limestones.

The above succession is not fully represented in the Atlantic coast states.

On the Pacific coast marine formations are found in California and Oregon; such are the Tejon series with lignite and oil; the Escondido series of S. California (7000 ft.), part of the Pascadero series of the Santa Cruz Mountains; the Pulaski, Tyee, Arago and Coaledo beds—with coals—in Oregon. In the Puget formation of Washington we have a great series of sediments, largely of brackish water origin, and in parts coal-bearing. The total thickness of this formation has been estimated at 20,000 ft. (it may prove to be less than this), but it is probable that only the lower portion is of Eocene age. The most interesting of the N. American Eocene deposits are those of the Rocky Mountains and the adjacent western plains, in Wyoming, Nevada, Nebraska, Colorado, &c.; they are of terrestrial, lacustrine or aeolian origin, and on this account and because they were not strictly synchronous, there is considerable difficulty in placing them in their true position in the time-scale. The main divisions or groups are generally recognized as follows:—

		Mammalian Zonal Forms.
Upper	<sup>1</sup> Uinta Group, 800 ft. (? = Jacksonian)	<i>Diplacodon.</i> <i>Telmatotherium.</i>
Middle	<sup>2</sup> Bridger Group, 2000 ft. (? = Claibornian)	<i>Uintatherium.</i>
Lower	<sup>3</sup> Wind River Group, 800 ft.	<i>Bathyopsis.</i>
	<sup>4</sup> Wasatch Group, 2000 ft. (? = Chickasawan)	<i>Coryphodon.</i>
Basal	<sup>5</sup> Torrejon Group, 300 ft.	<i>Pantolambda.</i>
	<sup>6</sup> Puerco Group, 500 to 1000 ft.	<i>Polymastodon.</i>

- <sup>1</sup> South of the Uinta Mts. in Utah. <sup>4</sup> Wasatch Mts. in Utah.  
<sup>2</sup> Fort Bridger Basin. <sup>5</sup> Torrejon in New Mexico.  
<sup>3</sup> Wind river in Wyoming. <sup>6</sup> Puerco river, New Mexico.

The Fort Union beds of Canada and parts of Montana and N. Dakota are probably the oldest Eocene strata of the Western Interior; they are some 2000 ft. thick and possibly are equivalent to the Midwayan group. But in these beds, as in those known as Arapahoe, Livingston, Denver, Ohio and Ruby, which are now often classed as belonging to the upper Laramie formation, it is safer to regard them as a transitional series between the Mesozoic and Tertiary systems. There is, however, a marked unconformity between the Eocene Telluride or San Miguel and Poison Canyon formations of Colorado and the underlying Laramie rocks.

Many local aspects of Eocene rocks have received special names, but too little is known about them to enable them to be correctly placed in the Eocene series. Such are the Clarno formation (late Eocene) of the John Day basin, Oregon, the Pinyon conglomerate of Yellowstone Park, the Sphinx conglomerate of Montana, the Whitetail conglomerate of Arizona, the Manti shales of Utah, the Mojave formation of S. California and the Amyzon formation of Nevada.

Of the Eocene of other countries little is known in detail. Strata of this age occur in Central and S. America (Patagonia-Megellanian series—Brazil, Chile, Argentina), in S. Australia (and in the Great Australian Bight), New Zealand, in Seymour Island near Graham Land in the Antarctic Regions, Japan, Java, Borneo, New Guinea, Moluccas, Philippines, New Caledonia, also in Greenland, Bear Island, Spitzbergen and Siberia.

*Organic Life of the Eocene Period.*—As it has been observed above, the name Eocene was given to this period on the ground that in its fauna only a small percentage of *living* species were present; this estimation was founded upon the assemblage of invertebrate remains in which, from the commencement of this period until the present day, there has been comparatively little change. The real biological interest of the period centres around the higher vertebrate types. In the marine mollusca the most noteworthy change is the entire absence of ammonoids, the group which throughout the Mesozoic era had taken so prominent a place, but disappeared completely with the close of the Cretaceous. Nautiloids were more abundant than they are at present, but as a whole the Cephalopods took a more subordinate part than they had done in previous periods. On the other hand, Gasteropods and Pelecypods found in the numerous shallow seas a very suitable environment and flourished exceedingly, and their shells are often preserved in a state of great perfection and in enormous numbers. Of the Gasteropod genera *Cerithium* with its estuarine and lagoonal forms *Potamides*, *Potamidopsis*, &c., is very characteristic; *Rostellaria*, *Voluta*, *Fusus*, *Pleurotoma*, *Conus*, *Typhis*, may also be cited. *Cardium*, *Venericardia*, *Crassatella*, *Corbulomya*, *Cytherea*, *Lucina*, *Anomia*, *Ostrea* are a few of the many Pelecypod genera. Echinoderms were represented by abundant sea-urchins, *Echinolampas*, *Linthia*, *Conoclypeus*, &c. Corals flourished on the numerous reefs and approximated to modern forms (*Trochosmia*, *Dendrophyllia*). But by far the most abundant marine organisms were the foraminifera which flourished in the warm seas in countless myriads. Foremost among these are the *Nummulites*, which by their extraordinary numerical development and great size, as well as by their wide distribution, demand special recognition. Many other genera of almost equal importance as rock builders, lived at the same time: *Orthophragma*, *Operculina*, *Assilina*, *Orbitolites*, *Miliola*, *Alveolina*. Crustacea were fairly abundant (*Xanthopsis*, *Portunus*), and most of the orders and many families of modern insects were represented.

When we turn to the higher forms of life, the reptiles and mammals, we find a remarkable contrast between the fauna of the Eocene and those periods which preceded and succeeded it. The great group of Saurian reptiles, whose members had held dominion on land and sea during most of the Mesozoic time, had completely disappeared by the beginning of the Eocene; in their place placental mammals made their appearance and rapidly became the dominant group. Among the early Eocene mammals no trace can be found of the numerous and clearly-marked orders with which we are familiar to-day; instead we find obscurely differentiated forms, which cannot be fitted without violence into any of the modern orders. The early placental mammals were generalized types (with certain non-placental characters) with potentialities for rapid divergence and development in the direction of the more specialized modern orders. Thus, the Creodonta foreshadowed the Carnivora, the Condylarthra presaged the herbivorous groups; but before the close of this period, so favourable were the conditions of life to a rapid evolution of types, that most of the great orders had been clearly defined, though none of the Eocene genera are still extant. Among the early carnivores were *Arctocyon*, *Palaeonictis*, *Amblyctonus*, *Hyaenodon*, *Cynodon*, *Proiviera*, *Patriofelis*. The primitive dog-like forms did not appear until late in the period, in Europe; and true cats did not arrive until later, though they were represented by *Eusmilus* in the Upper Eocene of France. The primitive ungulates (Condylarths) were generalized forms with five effective toes, exemplified in *Phenacodus*. The gross Amblypoda, with five-toed stumpy feet (*Coryphodon*), were prominent in the early Eocene; particularly striking forms were the *Dinoceratidae*, *Dinoceras*, with three pairs of horns or protuberances on its massive skull and a pair of huge canine teeth projecting downwards; *Tinoceras*, *Uintatherium*, *Loxophodon*, &c.; these elephantine creatures, whose remains are so abundant in the Eocene deposits of western America, died out before the close of the period. The divergence of the hoofed mammals into the two prominent divisions, the odd-toed and even-toed, began in this period, but the former did not get beyond the three-toed stage. The least differentiated of the odd-toed group were the Lophodonts: tapirs were foreshadowed by *Systemodon* and similar forms (*Palaeotherium*, *Paloplotherium*); the peccary-like *Hyracotherium* was a forerunner of the horse, *Hyrochinus* was a primitive rhinoceros. The evolution of the horse through such forms as *Hyracotherium*, *Pachynolophus*, *Eohippus*, &c., appears to have proceeded along parallel lines in Eurasia and America, but the true horse did not arrive until later. Ancestral deer were represented by *Dichobune*, *Amphitragulus* and others, while many small hog-like forms existed (*Diplopus*, *Eohyus*, *Hyopotamus*, *Homacodon*). The primitive stock of the camel group developed in N. America in late Eocene time and sent branches into S. America and Eurasia. The edentates were very generalized forms at this period (Ganodontia); the rodents (Tillodontia) attained a large size for members of this group, e.g. *Tillotherium*. The Insectivores had Eocene forerunners, and the Lemuroids—probable ancestors of the apes—were forms of great interest, *Anaptomorphus*, *Microsyps*, *Heterohyus*, *Microchaerus*, *Coenopithecus*; even the Cetaceans were well represented by *Zeuglodon* and others.

Stages.	Paris Basin.	England.	Belgian Basin.	Mediterranean regions and Great Central sea.	Flysch Phase.	North America.
Bartonien. <sup>1</sup>	Limestone of Saint-Ouen. Sands of Mortefontaine. Sands of Beauchamp. Sands of Auvers.	Barton beds. Upper Bagshot sands.	Sands of Lede.	Nummulitic limestones, sandstones and shales.	Upper part of the Alpine Flysch and Vienna and Carpathian sandstones.	Unita Group a Jacksonian.
Lutétien.	Calcaire grossier.	Bracklesham and Bournemouth beds. Lower Bagshot sands.	Laekenien. Bruxellien. Panisélien.			Bridger Group Claibornian.
Yprésien.	Nummulitic sands of Soissons and Sands of Cuise and Aizy.	Alum Bay leaf beds.	Sands of Mons en Pevèle. Flanders Clay.			Wind River Group Wasatch Group and
Landénien.	Sparnacien. Plastic Clay and lignite beds.	London Clay. Oldhaven beds. Woolwich and Reading beds.	Upper Landénien sands. Sands of Ostricourt.			Macigno of the Apennines and Maritime Alps.
	Thanétien. Limestones of Rilly and Sézanne. Sands of Rilly and Bracheux.	Thanet sands.	Landénien tuffeau. Marls of Gelinden.	Torrejon Group and Midwayan.	Puerco Group	

The non-placental mammals although abundant were taking a secondary place; *Didelphys*, the primitive opossum, is noteworthy on account of its wide geographical range.

Among the birds, the large flightless forms, *Eupterornis*, *Gastornis*, were prominent, and many others were present, such as the ancestral forms of our modern gulls, albatrosses, herons, buzzards, eagles, owls, quails, plovers. Reptiles were poorly represented, with the exception of crocodylians, tortoises, turtles and some large snakes.

The flora of the Eocene period, although full of interest, does not convey the impression of newness that is afforded by the fauna of the period. The reason for this difference is this: the newer flora had been introduced and had developed to a considerable extent in the Cretaceous period, and there is no sharp break between the flora of the earlier and that of the later period; in both we find a mixed assemblage—what we should now regard as tropical palms, growing side by side with mild-temperate trees. Early Eocene plants in N. Europe, oaks, willows, chestnuts (*Castanea*), laurels, indicate a more temperate climate than existed in Middle Eocene when in the Isle of Wight, Hampshire and the adjacent portions of the continent, palms, figs, cinnamon flourished along with the cactus, magnolia, sequoia, cypress and ferns. The late Eocene flora of Europe was very similar to its descendant in modern Australasia.

See A. de Lapparent, *Traité de géologie*, vol. iii. (5th ed., 1906), which contains a good general account of the period, with numerous references to original papers. Also R.B. Newton, *Systematic List of the Frederick E. Edwards Collection of British Oligocene and Eocene Mollusca in the British Museum (Natural History)* (1891), pp. 299-325; G.D. Harris, "A Revision of our Lower Eocenes," *Proc. Geologists' Assoc.* x., 1887-1888; W.B. Clark, "Correlation Papers: Eocene" (1891), *U.S. Geol. Survey Bull. No. 83*. For more recent literature consult *Geological Literature added to the Geological Society's Library*, published annually by the society.

(J. A. H.)

1	Bartonien	from	Barton, England.
	Lutétien	"	Lutetia = Paris.
	Yprésien	"	Ypres, Flanders.
	Landénien	"	Landen, Belgium.
	Thanetien	"	The Isle of Thanet.
	Sparnacien	"	Sparnacum = Épernay.
	Laekenien	"	Laeken, Belgium.
	Bruxellien	"	Brussels.
	Panisélien	"	Mont Panisel, near Mons.

Other names that have been applied to subdivisions of the Eocene not included in the table are Parisien and Suesonien (Soissons); Ludien (Ludes in the Paris basin) and Priabonien (Priabona in the Vicentine Alps); Heersien (Heer near Maastricht) and Wemmélien (Wemmel, Belgium); very many more might be mentioned.

**EON DE BEAUMONT**, CHARLES GENEVIÈVE LOUISE AUGUSTE ANDRÉ TIMOTHÉE D' (1728-1810), commonly known as the CHEVALIER D'EON, French political adventurer, famous for the supposed mystery of his sex, was born near Tonnerre in Burgundy, on the 7th of October 1728. He was the son of an advocate of good position, and after a distinguished course of study at the Collège Mazarin he became a doctor of law by special dispensation before the usual age, and adopted his father's profession. He began literary work as a contributor to Fréron's *Année littéraire*, and attracted notice as a political writer by two works on financial and administrative questions, which he published in his twenty-fifth year. His reputation increased so rapidly that in 1755 he was, on the recommendation of Louis François, prince of Conti, entrusted by Louis XV. (who had originally started his "secret" foreign policy—i.e. by undisclosed agents behind the backs of his ministers—in favour of the prince of Conti's ambition to be king of Poland) with a secret mission to the court of Russia. It was on this occasion that he is said for the first time to have assumed the dress of a woman, with the connivance, it is supposed, of the French court.<sup>1</sup> In this disguise he obtained the appointment of reader to the empress Elizabeth, and won her over entirely to the views of his royal master, with whom he maintained a secret correspondence during the whole of his diplomatic career. After a year's absence he returned to Paris to be immediately charged with a second mission to St Petersburg, in which he figured in his true sex, and as brother of the reader who had been at the Russian court the year before. He played an important part in the negotiations between the courts of Russia, Austria and France during the Seven Years' War. For these diplomatic services he was rewarded with the decoration of the grand cross of St Louis. In 1759 he served with the French army on the Rhine as aide-de-camp to the marshal de Broglie, and was wounded during the campaign. He had held for some years previously a commission in a regiment of dragoons, and was distinguished for his skill in military exercises, particularly in fencing. In 1762, on the return of the duc de Nivernais, d'Eon, who had been secretary to his embassy, was appointed his successor, first as resident agent and then as minister plenipotentiary at the court of Great Britain. He had not been long in this position when he lost the favour of his sovereign, chiefly, according to his own account, through the adverse influence of Madame de Pompadour, who was jealous of him as a secret correspondent of the king. Superseded by count de Guerchy, d'Eon showed his irritation by denying the genuineness of the letter of appointment, and by raising an action against Guerchy for an attempt to poison him. Guerchy, on the other hand, had previously commenced an action against d'Eon for libel, founded on the publication by the latter of certain state documents of which he had possession in his official capacity. Both parties succeeded in so far as a true bill was found against Guerchy for the attempt to murder, though by pleading his privilege as ambassador he escaped a trial, and d'Eon was found guilty of the libel. Failing to come up for judgment when called on, he was outlawed. For some years afterwards he lived in obscurity, appearing in public chiefly at fencing matches. During this period rumours as to the sex of d'Eon, originating probably in the story of his first residence at St Petersburg as a female, began to excite public interest. In 1774 he published at Amsterdam a book called *Les Loisirs du Chevalier d'Eon*, which stimulated gossip. Bets were frequently laid on the subject, and an action raised before Lord Mansfield in 1777 for the recovery of one of these bets brought the question to a judicial decision, by which d'Eon was declared a female. A month after the trial he returned to France, having received permission to do so as the result of negotiations in which Beaumarchais was employed as agent. The conditions were that he was to deliver up certain state documents in his possession, and to wear the dress of a female. The reason for the latter of these stipulations has never been clearly explained, but he complied with it to the close of his life. In 1784 he received permission to visit London for the purpose of bringing back his library and other property. He did not, however, return to France, though after the Revolution he sent a letter, using the name of Madame d'Eon, in which he offered to serve in the republican army. He continued to dress as a lady, and took part in fencing matches with success, though at last in 1796 he was badly hurt in one. He died in London on the 22nd of May 1810. During the closing years of his life he is said to have enjoyed a small pension from George III. A post-mortem examination of the body conclusively established the fact that d'Eon was a man.

The best modern accounts are in the duc de Broglie's *Le Secret du roi* (1888); Captain J. Buchan Telfer's *Strange Career of the Chevalier d'Eon* (1888); Octave Homberg and Fernand Jousselein, *Le Chevalier d'Eon* (1904); and A. Lang's *Historical Mysteries* (1904).

1 But see Lang's *Historical Mysteries*, pp. 241-242, where this traditional account is discussed and rejected.

**EÖTVÖS, JÓZSEF**, BARON (1813-1871), Hungarian writer and statesman, the son of Baron Ignacz Eötvös and the baroness Lilian, was born at Buda on the 13th of September 1813. After an excellent education he entered the civil service as a vice-notary, and was early introduced to political life by his father. He also spent many years in western Europe, assimilating the new ideas both literary and political, and making the acquaintance of the leaders of the Romantic school. On his return to Hungary he wrote his first political work, *Prison Reform*; and at the diet of 1839-1840 he made a great impression by his eloquence and learning. One of his first speeches (published, with additional matter, in 1841) warmly advocated Jewish emancipation. Subsequently, in the columns of the *Pesti Hírlap*, Eötvös disseminated his progressive ideas farther afield, his standpoint being that the necessary reforms could only be carried out administratively by a responsible and purely national government. The same sentiments pervade his novel *The Village Notary* (1844-1846), one of the classics of the Magyar literature, as well as in the less notable romance *Hungary in 1514*, and the comedy *Long live Equality!* In 1842 he married Anna Rosty, but his happy domestic life did not interfere with his public career. He was now generally regarded as one of the leading writers and politicians of Hungary, while the charm of his oratory was such that, whenever the archduke palatine Joseph desired to have a full attendance in the House of Magnates, he called upon Eötvös to address it. The February revolution of 1848 was the complete triumph of Eötvös' ideas, and he held the portfolio of public worship and instruction in the first responsible Hungarian ministry. But his influence extended far beyond his own department. Eötvös, Deák and Szechényi represented the pacific, moderating influence in the council of ministers, but when the premier, Batthyány, resigned, Eötvös, in despair, retired for a time to Munich. Yet, though withdrawn from the tempests of the War of Independence, he continued to serve his country with his pen. His *Influence of the Ruling Ideas of the 19th Century on the State* (Pest, 1851-1854, German editions at Vienna and Leipzig the same year) profoundly influenced literature and public opinion in Hungary. On his return home, in 1851, he kept resolutely aloof from all political movements. In 1859 he published *The Guarantees of the Power and Unity of Austria* (Ger. ed. Leipzig, same year), in which he tried to arrive at a compromise between personal union and ministerial responsibility on the one hand and centralization on the other. After the Italian war, however, such a halting-place was regarded as inadequate by the majority of the nation. In the diet of 1861 Eötvös was one of the most loyal followers of Deák, and his speech in favour of the "Address" (see [DEÁK, FRANCIS](#)) made a great impression at Vienna. The enforced calm which prevailed during the next few years enabled him to devote himself once more to literature, and, in 1866, he was elected president of the Hungarian academy. In the diets of 1865 and 1867 he fought zealously by the side of Deák, with whose policy he now completely associated himself. On the formation of the Andrassy cabinet (Feb. 1867) he once more accepted the portfolio of public worship and education, being the only one of the ministers of 1848 who thus returned to office. He had now, at last, the opportunity of realizing the ideals of a lifetime. That very year the diet passed his bill for the emancipation of the Jews; though his further efforts in the direction of religious liberty were less successful, owing to the opposition of the Catholics. But his greatest achievement was the National Schools Act, the most complete system of education provided for Hungary since the days of Maria Theresa. Good Catholic though he was (in matters of religion he had been the friend and was the disciple of Montalembert), Eötvös looked with disfavour on the dogma of papal infallibility, promulgated in 1870, and when the bishop of Fehérvár proclaimed it, Eötvös cited him to appear at the capital *ad audiendum verbum regium*. He was a constant defender of the composition with Austria (*Ausgleich*), and during the absence of Andrassy used to preside over the council of ministers; but the labours of the last few years were too much for his failing health, and he died at Pest on the 2nd of February 1871. On the 3rd of May 1879 a statue was erected to him at Pest in the square which bears his name.

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Eötvös occupied as prominent a place in Hungarian literature as in Hungarian politics. His peculiarity, both as a politician and as a statesman, lies in the fact that he was a true philosopher, a philosopher at heart as well as in theory; and in his poems and novels he clothed in artistic forms all the great ideas for which he contended in social and political life. The best of his verses are to be found in his ballads, but his poems are insignificant compared with his romances. It was *The Carthusians*, written on the occasion of the floods at Pest in 1838, that first took the public by storm. The Magyar novel was then in its infancy, being chiefly represented by the historico-epics of Jósiká. Eötvös first modernized it, giving prominence in his pages to current social problems and political aspirations. The famous *Village Notary* came still nearer to actual life, while *Hungary in 1514*, in which the terrible Dozsa *Jacquerie* (see [DOZSA](#)) is so vividly described, is especially interesting because it rightly attributes the great national catastrophe of Mohács to the blind selfishness of the Magyar nobility and the intense sufferings of the people. Yet, as already stated, all these books are written with a moral purpose, and their somewhat involved and difficult style is, nowadays at any rate, a trial to those who are acquainted with the easy, brilliant and lively novels of Jókai.

The best edition of Eötvös' collected works is that of 1891, in 17 vols. Comparatively few of his writings have been translated, but there are a good English version (London, 1850) and numerous German versions of *The Village Notary*, while *The Emancipation of the Jews* has been translated into Italian and German (Pest, 1841-1842), and a German translation of *Hungary in 1514*, under the title of *Der Bauernkrieg in Ungarn* was published at Pest in 1850.

See A. Bán, *Life and Art of Baron Joseph Eötvös* (Hung.) (Budapest, 1902); Zoltan Ferenczi *Baron Joseph Eötvös* (Hung.) (Budapest, 1903) [this is the best biography]; and M. Berkovics, *Baron Joseph Eotvos and the French Literature* (Hung.) (Budapest, 1904).

(R. N. B.)

**EPAMINONDAS** (c. 418-362), Theban general and statesman, born about 418 B.C. of a noble but impoverished family. For his education he was chiefly indebted to Lysis of Tarentum, a Pythagorean exile who had found refuge with his father Polymnis. He first comes into notice in the attack upon Mantinea in 385, when he fought on the Spartan side and saved the life of his future colleague Pelopidas. In his youth Epaminondas took little part in public affairs; he held aloof from the political assassinations which preceded the Theban insurrection of 379. But in the following campaigns against Sparta he rendered good service in organizing the Theban defence. In 371 he represented Thebes at the congress in Sparta, and by his refusal to surrender the Boeotian cities under Theban control prevented the conclusion of a general peace. In the ensuing campaign he commanded the Boeotian army which met the Peloponnesian levy at Leuctra, and by a brilliant victory on this site, due mainly to his daring innovations in the tactics of the heavy infantry, established at once the predominance of Thebes among the land-powers of Greece and his own fame as the greatest and most original of Greek generals. At the instigation of the Peloponnesian states which armed against Sparta in consequence of this battle, Epaminondas in 370 led a large host into Laconia; though unable to capture Sparta he ravaged its territory and dealt a lasting blow at Sparta's predominance in Peloponnesus by liberating the Messenians and rebuilding their capital at Messene. Accused on his return to Thebes of having exceeded the term of his command, he made good his defence and was re-elected boeotarch. In 369 he forced the Isthmus lines and secured Sicyon for Thebes, but gained no considerable successes. In the following year he served as a common soldier in Thessaly, and upon being reinstated in command contrived the safe retreat of the Theban army from a difficult position. Returning to Thessaly next year at the head of an army he procured the liberation of Pelopidas from the tyrant Alexander of Pherae without striking a blow. In his third expedition (366) to Peloponnesus, Epaminondas again eluded the Isthmus garrison and won over the Achaeans to the Theban alliance. Turning his attention to the growing maritime power of

Athens, Epaminondas next equipped a fleet of 100 triremes, and during a cruise to the Propontis detached several states from the Athenian confederacy. When subsequent complications threatened the position of Thebes in Peloponnesus he again mustered a large army in order to crush the newly formed Spartan league (362). After some masterly operations between Sparta and Mantinea, by which he nearly captured both these towns, he engaged in a decisive battle on the latter site, and by his vigorous shock tactics gained a complete victory over his opponents (see [MANTINEIA](#)). Epaminondas himself received a severe wound during the combat, and died soon after the issue was decided.

His title to fame rests mainly on his brilliant qualities both as a strategist and as a tactician; his influence on military art in Greece was of the greatest. For the purity and uprightness of his character he likewise stood in high repute; his culture and eloquence equalled the highest Attic standard. In politics his chief achievement was the final overthrow of Sparta's predominance in the Peloponnese; as a constructive statesman he displayed no special talent, and the lofty pan-Hellenic ambitions which are imputed to him at any rate never found a practical expression.

Cornelius Nepos, *Vita Epaminondae*; Diodorus xv. 52-88; Xenophon, *Hellenica*, vii.; L. Pomtow, *Das Leben des Epaminondas* (Berlin, 1870); von Stein, *Geschichte der spartanischen und thebanischen Hegemonie* (Dorpat, 1884), pp. 123 sqq.; H. Swoboda in Pauly-Wissowa, *Realencyclopädie*, v. pt. 2 (Stuttgart, 1905), pp. 2674-2707; also [ARMY: History](#), § 6.

(M. O. B. C.)

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**EPARCH**, an official, a governor of a province of Roman Greece, *ἐπαρχος*, whose title was equivalent to, or represented that of the Roman *praefectus*. The area of his administration was called an eparchy (*ἐπαρχία*). The term survives as one of the administrative units of modern Greece, the country being divided into nomarchies, subdivided into eparchies, again subdivided into demarchies (see [GREECE: Local Administration](#)). "Eparch" and "eparchy" are also used in the Russian Orthodox Church for a bishop and his diocese respectively.

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**EPAULETTE** (a French word, from *épaule*, a shoulder), properly a shoulder-piece, and so applied to the shoulder-knot of ribbon to which a scapulary was attached, worn by members of a religious order. The military usage was probably derived from the metal plate (*épaulette*) which protected the shoulder in the defensive armour of the 16th century. It was first used merely as a shoulder knot to fasten the baldric, and the application of it to mark distinctive grades of rank was begun in France at the suggestion, it is said, of Charles Louis Auguste Fouquet, duc de Belle-Isle, in 1759. In modern times it always appears as a shoulder ornament for military and naval uniforms. At first it consisted merely of a fringe hanging from the end of the shoulder-strap or cord over the sleeve, but towards the end of the 18th century it became a solid ornament, consisting of a flat shoulder-piece, extended beyond the point of the shoulder into an oval plate, from the edge of which hangs a thick fringe, in the case of officers of gold or silver. The epaulette is worn in the British navy by officers above the rank of sub-lieutenant; in the army it ceased to be worn about 1855. It is worn by officers in the United States navy above the rank of ensign; since 1872 it is only worn by general officers in the army. In most other countries epaulettes are worn by officers, and in the French army by the men also, with a fringe of worsted, various distinctions of shape and colour being observed between ranks, corps and arms of the service. The "scale" is similar to the epaulette, but has no fringe.

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**ÉPÉE, CHARLES-MICHEL, ABBÉ DE L'** (1712-1789), celebrated for his labours in behalf of the deaf and dumb, was born at Paris on the 25th of November 1712, being the son of the king's architect. He studied for the church, but having declined to sign a religious formula opposed to the doctrines of the Jansenists, he was denied ordination by the bishop of his diocese. He then devoted himself to the study of law; but about the time of his admission to the bar of Paris, the bishop of Troyes granted him ordination, and offered him a canonry in his cathedral. This bishop died soon after, and the abbé, coming to Paris, was, on account of his relations with Soanen, the famous Jansenist, deprived of his ecclesiastical functions by the archbishop of Beaumont. About the same time it happened that he heard of two deaf mutes whom a priest lately dead had been endeavouring to instruct, and he offered to take his place. The Spaniard Pereira was then in Paris, exhibiting the results he had obtained in the education of deaf mutes; and it has been affirmed that it was from him that Épée obtained his manual alphabet. The abbé, however, affirmed that he knew nothing of Pereira's method; and whether he did or not, there can be no doubt that he attained far greater success than Pereira or any of his predecessors, and that the whole system now followed in the instruction of deaf mutes virtually owes its origin to his intelligence and devotion. In 1755 he founded, for this beneficent purpose, a school which he supported at his own expense until his death, and which afterwards was succeeded by the "Institution Nationale des Sourds Muets à Paris," founded by the National Assembly in 1791. He died on the 23rd of December 1789. In 1838 a bronze monument was erected over his grave in the church of Saint Roch. He published various books on his method of instruction, but that published in 1784 virtually supersedes all others. It is entitled *La Véritable Manière d'instruire les sourds et muets, confirmée par une longue expérience*. He also began a *Dictionnaire général des signes*, which was completed by his successor, the abbé Sicard.

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**ÉPÉE-DE-COMBAT**, a weapon still used in France for duelling, and there and elsewhere (blunted, of course) for exercise and amusement in fencing (*q.v.*). It has a sharp-pointed blade, about 35 in. long, without any cutting edge, and the guard, or shell, is bowl-shaped, having its convexity towards the point. The *épée* is the modern representative of the small-sword, and both are distinguished from the older rapier, mainly by being several inches shorter and much lighter in weight. The small-sword (called thus in opposition to the heavy cavalry broadsword), was worn by gentlemen in full dress throughout the 18th century, and it still survives in the modern English court costume.

Fencing practice was originally carried on without the protection of any mask for the face. Wire masks were not invented till near 1780 by a famous fencing-master, La Boëssière the elder, and did not come into general use until much later. Consequently, in order to avoid dangerous accidents to the face, and especially the eyes, it was long the rigorous etiquette of the fencing-room that the point should always be kept low.

In the 17th century a Scottish nobleman, who had procured the assassination of a fencing-master in revenge for having had

one of his eyes destroyed by the latter at sword-play, pleaded on his trial for murder that it was the custom to "spare the face."

Rowlandson's well-known drawing of a fencing bout, dated 1787, shows two accomplished amateurs making a foil assault without masks, while in the background a less practised one is having a wire mask tied on.

For greater safety the convention was very early arrived at that no hits should count in a fencing-bout except those landing on the breast. Thus sword-play soon became so unpractical as to lose much of its value as a training for war or the duel. For, hits with "sharps" take effect wherever they are made, and many an expert fencer of the old school has been seriously wounded, or lost his life in a duel, through forgetting that very simple fact.

Strangely enough, when masks began to be generally worn, and the *fleuret* (*anglice*, "foil," a cheap and light substitute for the real *épée*) was invented, fencing practice became gradually even more conventional than before. No one seems to have understood that with masks all the conventions could be safely done away with, root and branch, and sword-practice might assume all the semblance of reality. Nevertheless it should be clearly recognized that the basis of modern foil-fencing was laid with the *épée* or small-sword alone, in and before the days of Angelo, of Danet, and the famous chevalier de St George, who were among the first to adopt the *fleuret* also. All the illustrious French professors who came after them, such as La Boëssière the younger, Lafaugère, Jean Louis, Cordelois, Grisier, Bertrand and Robert, with amateurs like the baron d'Espeléta, were foil-players pure and simple, whose reputations were gained before the modern *épée* play had any recognized status. It was reserved for Jacob, a Parisian fencing-master, to establish in the last quarter of the 19th century a definite method of the *épée*, which differed essentially from all its forerunners. He was soon followed by Baudry, Spinnewyn, Laurent and Ayat. The methods of the four first-named, not differing much *inter se*, are based on the perception that in the real sword fight, where hits are effective on all parts of the person, the "classical" bent-arm guard, with the foil inclining upwards, is hopelessly bad. It offers a tempting mark in the exposed sword-arm itself, while the point requires a movement to bring it in line for the attack, which involves a fatal loss of time. The *épée* is really in the nature of a short lance held in one hand, and for both rapidity and precision of attack, as well as for the defence of the sword-arm and the body behind it, a position of guard *with the arm almost fully extended, and épée in line with the forearm*, is far the safest. Against this guard the direct lunge at the body is impossible, except at the risk of a mutual or double hit (*le coup des deux veuves*). No safe attack at the face or body can be made without first binding or beating, opposing or evading the adverse blade, and such an attack usually involves an initial forward movement. Beats and binds of the blade, with retreats of the body, or counter attacks with opposition, replace the old foil-parries in most instances, except at close quarters. And much of the offensive is reduced to thrusts at the wrist or forearm, intended to disable without seriously wounding the adversary. The direct lunge (*coup-droit*) at the body often succeeds in tournaments, but usually at the cost of a counter hit, which, though later in time, would be fatal with sharp weapons.

Ayat's method, as might be expected from a first-class foil-player, is less simple. Indeed for years, too great simplicity marked the most successful *épée*-play, because it usually gained its most conspicuous victories over those who attempted a foil defence, and whose practice gave them no safe strokes for an attack upon the extended blade. But by degrees the *épéists* themselves discovered new ways of attacking with comparative safety, and at the present day a complete *épée*-player is master of a large variety of attractive as well as scientific movements, both of attack and defence.

It was mainly by amateurs that this development was achieved. Perhaps the most conspicuous representative of the new school is J. Joseph-Renaud, a consummate swordsman, who has also been a champion foil-player. Lucien Gaudin, Alibert and Edmond Wallace may be also mentioned as among the most skilful amateurs, Albert Ayat and L. Bouché as professors—all of Paris. Belgium, Italy and England have also produced *épéists* quite of the first rank.

The *épée* lends itself to competition far better than the foil, and the revival of the small-sword soon gave rise in France to "pools" and "tournaments" in which there was the keenest rivalry between all comers.

In considering the *épée* from a British point of view, it may be mentioned that it was first introduced publicly in London by C. Newton-Robinson at an important assault-at-arms held in the Steinway Hall on the 4th May 1900. Professor Spinnewyn was the principal demonstrator, with his pupil, the late Willy Sulzbacher. The next day was held at the Inns of Court R. V. School of Arms, Lincoln's Inn, the first English open *épée* tournament for amateurs. It was won by W. Sulzbacher, C. Newton-Robinson being second, and Paul Ettlinger, a French resident in London, third. This was immediately followed by the institution of the *Épée Club* of London, which, under the successive residencies of a veteran swordsman, Sir Edward Jenkinson, and of Lord Desborough, subsequently held annual open international tournaments. The winners were: in 1901, Willy Sulzbacher; 1902, Robert Montgomerie; 1903, the marquis de Chasseloup-Laubat; 1904, J.J. Renaud; 1905, R. Montgomerie. In 1906 the Amateur Fencing Association for the first time recognized the best-placed Englishman, Edgar Seligman (who was the actual winner), as the English *épée* champion. In 1907 R. Montgomerie was again the winner, in 1908 C.L. Daniell, in 1909 R. Montgomerie.

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Among the most active of the English amateurs who were the earliest to perceive the wonderful possibilities of *épée*-play, it is right to mention Captain Hutton, Lord Desborough, Sir Cosmo Duff-Gordon, Bart., Sir Charles Dilke, Bart., Lord Howard de Walden, Egerton Castle, A.S. Cope, R.A., W.H.C. Staveley, C.F. Clay, Lord Morpeth, Evan James, Paul King, J.B. Cunliffe, John Norbury, Jr., Theodore A. Cook, John Jenkinson, R. Montgomerie, S. Martineau, E.B. Milnes, H.J. Law, R. Merivale, the Marquis of Dufferin, Hugh Pollock, R.W. Doyne, A.G. Ross, the Hon. Ivor Guest and Henry Balfour.

Among foreign amateurs who did most to promote the use of the *épée* in England were Messrs P. Ettlinger, Anatole Paroissien, J. Joseph-Renaud, W. Sulzbacher, René Lacroix, H.G. Berger and the Marquis de Chasseloup-Laubat.

*Épée* practice became popular among Belgian and Dutch fencers about the same time as in England, and this made it possible to set on foot international team-contests for amateurs, which have done much to promote good feeling and acquaintanceship among swordsmen of several countries. In 1903 a series of international matches between teams of six was inaugurated in Paris. Up to 1909 the French team uniformly won the first place, with Belgium or England second.

English fencers who were members of these international teams were Lord Desborough, Theodore A. Cook, Bowden, Cecil Haig, J. Norbury, Jr., R. Montgomerie, John Jenkinson, F. Townsend, W.H.C. Staveley, S. Martineau, C.L. Daniell, W. Godden, Captain Haig, M.D.V. Holt, Edgar Seligman, C. Newton-Robinson, A.V. Buckland, P.M. Davson, E.M. Amphlett and L.V. Fildes. In 1906 a British *épée* team of four, consisting of Lord Desborough, Sir Cosmo Duff-Gordon, Bart., Edgar Seligman and C. Newton-Robinson, with Lord Howard de Walden and Theodore Cook as reserves (the latter acting as captain of the team), went to Athens to compete in the international match at the Olympic games. After defeating the Germans rather easily, the team opposed and worsted the Belgians. It thus found itself matched against the French in the final, the Greek team having been beaten by the French and the Dutch eliminated by the Belgians. After a very close fight the result was officially declared a tie. This was the first occasion upon which an English fencing team had encountered a French one of the first rank upon even terms. In fighting off the tie, however, the French were awarded the first prize and the Englishmen the second.

In the Olympic games of London, 1908, the *Épée International Individual Tournament* was won by Alibert (France), but Montgomerie, Haig and Holt (England) took the 4th, 5th, and 8th places in the final pool. The result of the International Team competition was also very creditable to the English representatives, Daniell, Haig, Holt, Montgomerie and Amphlett, who by defeating the Dutch, Germans, Danes and Belgians took second place to the French. Egerton Castle was captain of the English team.

In open International Tournaments on the Continent, English *épéists* have also been coming to the front. None had won such a competition up to 1909 outright, but the following had reached the final pool: C. Newton-Robinson, Brussels, 1901



(10th), Étretat, 1904 (6th); E. Seligman, Copenhagen, 1907 (2nd), and Paris, 1909 (12th); R. Montgomerie, Paris, 1909 (5th); and E.M. Amphlett, Paris, 1909 (10th).

The method of ascertaining the victor in épée "tournaments" is by dividing the competitors into "pools," usually of six or eight fencers. Each of these fights an assault for first hit only, with every other member of the same pool, and he who is least often hit, or not at all, is returned the winner. If the competitors are numerous, fresh pools are formed out of the first two, three or four in each pool of the preliminary round, and so on, until a small number are left in for a final pool, the winner of which is the victor of the tournament.

Épée fencing can be, and often is, conducted indoors, but one of its attractions consists in its fitness for open-air practice in pleasant gardens.

In the use of the épée the most essential points are (1) the position of the sword-arm, which, whether fully extended or not, should always be so placed as to ensure the protection of the wrist, forearm and elbow from direct thrusts, by the intervention of the guard or shell; (2) readiness of the legs for *instant* advance or retreat; and (3) the way in which the weapon is held, the best position (though hard to acquire and maintain) being that adopted by J.J. Renaud with the fingers *over* the grip, so that a downward beat does not easily disarm.

The play of individuals is determined by their respective temperaments and physical powers. But every fencer should be always ready to deliver a well-aimed, swift, direct thrust at any exposed part of the antagonist's arm, his mask or thigh. Very tall men, who are usually not particularly quick on their legs, should not as a rule attack, otherwise than by direct thrusts, when matched against shorter men. For if they merely extend their sword-arm in response to a simple attack, their longer reach will ward it off with a stop or counter-thrust. Short men can only attack them safely by beating, binding, grazing, pressing or evading the blade, and the taller fencers must be prepared with all the well-known parries and counters to such offensive movements, as well as with the stop-thrust to be made either with advancing opposition or with a retreat. Fencers of small stature must be exceedingly quick on their feet, unless they possess the art of parrying to perfection, and even then, if slow to shift ground, they will continually be in danger. With plenty of room, the quick mover can always choose the moment when he will be within distance, for an attack which his slower opponent will be always fearing and unable to prevent or anticipate.

It is desirable to put on record the modern form of the weapon. An average épée weighs, complete, about a pound and a half, while a foil weighs approximately one-third less. The épée blade is exactly like that of the old small-sword after the abandonment of the "*colichemarde*" form, in which the "*forte*" of the blade was greatly thickened. In length from guard or shell to point it measures about 35 in., and in width at the shell about  $\frac{13}{16}$ ths of an inch. From this it gradually and regularly tapers to the point. There is no cutting edge. The side of the épée which is usually held uppermost is slightly concave, the other is strengthened with a midrib, nearly equal in thickness and similar in shape to either half of the true blade. The material is tempered steel. There is a haft or tang about 8 in. long, which is pushed through a circular guard or shell ("*coquille*") of convex form, the diameter of which is normally 5 in. and the convexity  $\frac{1}{4}$  in. The shell is of steel or aluminium, and if of the latter metal, sometimes fortified at the centre with a disk of steel the size of a crown piece. The insertion of the haft or tang through the shell may be either central or excentric to the extent of about 1 in., for the better protection of the outside of the forearm.

After passing through the shell, the haft of the blade is inserted in a grip or handle ("*poignet*"), averaging 7 in. in length and of quadrangular section, which is made of tough wood covered with leather, india-rubber, wound cord or other strong material with a rough surface. The grip is somewhat wider than its vertical thickness when held in the usual way, and it diminishes gradually from shell to pommel for convenience of holding. It should have a slight lateral curvature, so that in executing circular movements the pommel is kept clear of the wrist. The pommel, usually of steel, is roughly spherical or eight-sided, and serves as a counterbalance. The end of the haft is riveted through it, except in the case of "*épées démontables*," which are the most convenient, as a blade may be changed by simply unscrewing or unlocking the pommel.

An épée is well balanced and light in hand when, on poising the blade across the forefinger, about 1 in. in advance of the shell, it is in equilibrium.

For practice, the point is blunted to resemble the flat head of a nail, and is made still more incapable of penetration by winding around it a small ball of waxed thread, such as cobblers use. This is called the "button." In competitions various forms of "*boutons marqueurs*," all of which are unsatisfactory, are occasionally used. The "*pointe d'arrêt*," like a small tin-tack placed head downwards on the flattened point of the épée, and fastened on by means of the waxed thread, is, on the contrary, most useful, by fixing in the clothes, to show where and when a good hit has been made. The point need only protrude about  $\frac{1}{16}$ th of an inch from the button. There are several kinds of pointes d'arrêt. The best is called, after its inventor, the "Léon Sazie," and has three blunt points of hardened steel each slightly excentric. The single point is sometimes prevented by the thickness of the button from scoring a good hit.

A mask of wire netting is used to protect the face, and a stout glove on the sword hand. It is necessary to wear strong clothes and to pad the jacket and trousers at the most exposed parts, in case the blade should break unnoticed. A vulnerable spot, which ought to be specially padded, is just under the sword-arm.

BIBLIOGRAPHY.—Among the older works on the history and practice of the small-sword, or épée, are the following:—*The Scots Fencing-Master, or Compleat Small-swordsman*, by W.H. Gent (Sir William Hope, afterwards baronet) (Edinburgh, 1687), and several other works by the same author, of later date, for which see *Schools and Masters of Fence*, by Egerton Castle; *Nouveau traité de la perfection sur le fait des armes*, by P.G.F. Girard (Paris, 1736); *L'École des armes*, by M. Angelo (London, 1763); *L'Art des armes*, by M. Danet (2 vols., Paris, 1766-1767); *Nouveau traité de l'art des armes*, by Nicolas Demeuse (Liège, 1778).

More modern are: *Traité de l'art des armes*, by la Böessière, Jr. (Paris, 1818); *Les Armes et le duel*, by A. Grisier (2nd ed., Paris, 1847); *Les Secrets de l'épée*, by the baron de Bazancourt (Paris, 1862); *Schools and Masters of Fence*, by Egerton Castle (London, 1885); *Le Jeu de l'épée*, by J. Jacob and Émil André (Paris, 1887); *L'Escrime pratique au XIX<sup>e</sup> siècle*, by Ambroise Baudry (Paris); *L'Escrime à l'épée*, by A. Spinnewyn and Paul Manonry (Paris, 1898); *The Sword and the Centuries*, by Captain Hutton (London, 1901); "The Revival of the Small-sword," by C. Newton-Robinson, in the *Nineteenth Century and After* (London, January 1905); *Nouveau Traité de l'épée*, by Dr EDOM, privately published (Paris, 1908); and, most important of all, *Méthode d'escrime à l'épée*, by J. Joseph-Renaud, privately published (Paris, 1909).

(C. E. N. R.)

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**EPERJES**, a town of Hungary, capital of the county of Sáros, 190 m. N.E. of Budapest by rail. Pop. (1900) 13,098. It is situated on the left bank of the river Tarcza, an affluent of the Theiss, and has been almost completely rebuilt since a great fire in 1887. Eperjes is one of the oldest towns of Hungary, and is still partly surrounded by its old walls. It is the seat of a Greek-Catholic bishop, and possesses a beautiful cathedral built in the 18th century in late Gothic style. It possesses manufactures of cloth, table-linen and earthenware, and has an active trade in wine, linen, cattle and grain. About 2 m. to the south is Sónár with important salt-works.

In the same county, 28 m. by rail N. of Eperjes, is situated the old town of *Bártfa* (pop. 6098), which possesses a Gothic church from the 14th century, and an interesting town-hall, dating from the 15th century, and containing very valuable archives. In its neighbourhood, surrounded by pine forests, are the baths of *Bártfa*, with twelve mineral springs—iodate, ferruginous and alkaline—used for bathing and drinking.

About 6 m. N.W. of Eperjes is situated the village of *Vörösvágás*, which contains the only opal mine in Europe. The opal was mined here 800 years ago, and the largest piece hitherto found, weighing 2940 carats and estimated to have a value of £175,000, is preserved in the Court Museum at Vienna.

Eperjes was founded about the middle of the 12th century by a German colony, and was elevated to the rank of a royal free town in 1347 by Louis I. (the Great). It was afterwards fortified and received special privileges. The Reformation found many early adherents here, and the town played an important part during the religious wars of the 17th century. It became famous by the so-called "butchery of Eperjes," a tribunal instituted by the Austrian general Caraffa in 1687, which condemned to death and confiscated the property of a great number of citizens accused of Protestantism. During the 16th and the 17th centuries its German educational establishments enjoyed a wide reputation.

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**ÉPERNAY**, a town of northern France, capital of an arrondissement in the department of Marne, 88 m. E.N.E. of Paris on the main line of the Eastern railway to Châlons-sur-Marne. Pop. (1906) 20,291. The town is situated on the left bank of the Marne at the extremity of the pretty valley of the Cubry, by which it is traversed. In the central and oldest quarter the streets are narrow and irregular; the surrounding suburbs are modern and more spacious, and that of La Folie, on the east, contains many handsome villas belonging to rich wine merchants. The town has also extended to the right bank of the Marne. One of its churches preserves a portal and stained-glass windows of the 16th century, but the other public buildings are modern. Épernay is best known as the principal *entrepôt* of the Champagne wines, which are bottled and kept in extensive vaults in the chalk rock on which the town is built. The manufacture of the apparatus and material used in the champagne industry occupies many hands, and the Eastern Railway Company has important workshops here. Brewing, and the manufacture of sugar and of hats and caps, are also carried on. Épernay is the seat of a sub-prefect and has tribunals of first instance and of commerce, and communal colleges for girls and boys.

Épernay (*Sparnacum*) belonged to the archbishops of Reims from the 5th to the 10th century, at which period it came into the possession of the counts of Champagne. It suffered severely during the Hundred Years' War, and was burned by Francis I. in 1544. It resisted Henry of Navarre in 1592, and Marshal Biron fell in the attack which preceded its capture. In 1642 it was, along with Château-Thierry, erected into a duchy and assigned to the duke of Bouillon.

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**ÉPERNON**, a town of northern France in the department of Eure-et-Loir, at the confluence of the Drouette and the Guesle, 17 m. N.E. of Chartres by rail. Pop. (1906) 2370. It belonged originally to the counts of Montfort, who, in the 11th century, built a castle here of which the ruins are still left, and granted a charter to the town. In the 13th century it became an independent lordship, which remained attached to the crown of Navarre till, in the 16th century, it was sold by King Henry (afterwards King Henry IV. of France) to Jean Louis de Nogaret, for whom it was raised to the rank of a duchy in 1581. The new duke of Épernon was one of the favourites of Henry III., who were called *les Mignons*; the king showered favours upon him, giving him the posts of colonel-general in the infantry and of admiral of France. Under the reign of Henry IV. he made himself practically independent in his government of Provence. He was instrumental in giving the regency to Marie de' Medici in 1610, and as a result exercised a considerable influence upon the government. During his governorship of Guienne in 1622 he had some scandalous scenes with the parlement and the archbishop of Bordeaux. He died in 1642. His eldest son, Henri de Nogaret de la Valette, duke of Candale, served under Richelieu, in the armies of Guienne, of Picardy and of Italy. The second son of Jean Louis de Nogaret, Bernard, who was born in 1592, and died in 1661, was, like his father, duke of Épernon, colonel-general in the infantry and governor of Guienne. After his death, the title of duke of Épernon was borne by the families of Goth and of Pardaillan.

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**EPHEBEUM** (from Gr. ἔφηβος, a young man), in architecture, a large hall in the ancient Palaestra furnished with seats (Vitruvius v. 11), the length of which should be a third larger than the width. It served for the exercises of youths of from sixteen to eighteen years of age.

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**EPHEBI** (Gr. ἐπί, and ἦβη, *i.e.* "those who have reached puberty"), a name specially given, in Athens and other Greek towns, to a class of young men from eighteen to twenty years of age, who formed a sort of college under state control. On the completion of his seventeenth year the Athenian youth attained his civil majority, and, provided he belonged to the first three property classes and passed the scrutiny (δοκιμασία) as to age, civic descent and physical capability, was enrolled on the register of his deme (ληξιαρχικὸν γραμματεῖον). He thereby at once became liable to the military training and duties, which, at least in the earliest times, were the main object of the Ephebia. In the time of Aristotle the names of the enrolled ephebi were engraved on a bronze pillar (formerly on wooden tablets) in front of the council-chamber. After admission to the college, the ephebus took the oath of allegiance, recorded in Pollux and Stobaeus (but not in Aristotle), in the temple of Aglaurus, and was sent to Munychia or Acte to form one of the garrison. At the end of the first year of training, the ephebi were reviewed, and, if their performance was satisfactory, were provided by the state with a spear and a shield, which, together with the *chlamys* (cloak) and *petasus* (broad-brimmed hat), made up their equipment. In their second year they were transferred to other garrisons in Attica, patrolled the frontiers, and on occasion took an active part in war. During these two years they were free from taxation, and were not allowed (except in certain cases) to appear in the law courts as plaintiffs or defendants. The ephebi took part in some of the most important Athenian festivals. Thus during the Eleusinia they were told off to fetch the sacred objects from Eleusis and to escort the image of Iacchus on the sacred way. They also performed police duty at the meetings of the ecclesia.

After the end of the 4th century B.C. the institution underwent a radical change. Enrolment ceased to be obligatory, lasted only for a year, and the limit of age was dispensed with. Inscriptions attest a continually decreasing number of ephebi, and with the admission of foreigners the college lost its representative national character. This was mainly due to the weakening of the military spirit and the progress of intellectual culture. The military element was no longer all-important, and the ephebia became a sort of university for well-to-do young men of good family, whose social position has been compared with that of the Athenian "knights" of earlier times. The institution lasted till the end of the 3rd century A.D.

It is probable that the ephebia was in existence in the 5th century B.C., and controlled by the Areopagus and strategus as its moral and military supervisors. In the 4th century their place was taken by ten *sophronistae* (one for each tribe), who, as the name implies, took special interest in the morals of those under them, their military training being in the hands of experts, of whom the chief were the *hoplomachus*, the *acontistes*, the *toxotes* and the *aphetes* (instructors respectively in the use of arms, javelin-throwing, archery and the use of artillery engines). Later, the *sophronistae* were superseded by a single official called *cosmetes*, elected for a year by the people, who appointed the instructors. When the ephebia instead of a military college became a university, the military instructors were replaced by philosophers, rhetoricians, grammarians and artists. In Roman imperial times several new officials were introduced, one of special importance being the director of the Diogeneion, where youths under age were trained for the ephebia. At this period the college of ephebi was a miniature city; its members called themselves "citizens," and it possessed an archon, strategus, herald and other officials, after the model of ancient Athens.

There is an extensive class of inscriptions, ranging from the 3rd century B.C. to the 3rd century A.D., containing decrees relating to the ephebi, their officers and instructors, and lists of the same, and a whole chapter (42) of the Aristotelian *Constitution of Athens* is devoted to the subject. The most important treatises on the subject are: W. Dittenberger, *De ephebis Atticis* (Göttingen, 1863); A. Dumont, *Essai sur l'éphébie attique* (1875-1876); L. Grasberger, *Erziehung und Unterricht im klassischen Altertum*, iii. (Würzburg, 1881); J.P. Mahaffy, *Old Greek Education* (1881); P. Girard, *L'Éducation athénienne au V<sup>e</sup> et IV<sup>e</sup> siècle avant J.-C.* (2nd ed., 1891), and article in Daremberg and Saglio's *Dictionnaire des antiquités* which contains further bibliographical references; G. Gilbert, *The Constitutional Antiquities of Athens* (Eng. tr., 1895); G. Busolt, *Die griechischen Staats- und Rechtsaltertümer* (1892); T. Thalheim and J. Öhler in Pauly-Wissowa, *Realencyclopädie der classischen Altertumswissenschaft*, v. pt. 2 (1905); W.W. Capes, *University Life in Ancient Athens* (1877).

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**EPHEMERIS** (Greek for a "diary"), a table giving for stated times the apparent position and other numerical particulars relating to a heavenly body. The *Astronomical Ephemeris*, familiarly known as the "Nautical Almanac," is a national annual publication containing ephemerides of the principal or more conspicuous heavenly bodies, elements and other data of eclipses, and other matter useful to the astronomer and navigator. The governments of the United Kingdom, United States, France, Germany and Spain publish such annals.

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**EPHESIANS, EPISTLE TO THE.** This book of the New Testament, the most general and least occasional and polemic of all the Pauline epistles, a large section of which seems almost like the literary elaboration of a theological topic, may best be described as a solemn oration, addressed to absent hearers, and intended not primarily to clarify their minds but to stir their emotions. It is thus a true letter, but in the grand style, verging on the nature not of an essay but a poem. *Ephesians* has been called "the crown of St Paul's writings," and whether it be measured by its theological or its literary interest and importance, it can fairly dispute with *Romans* the claim to be his greatest epistle. In the public and private use of Christians some parts of *Ephesians* have been among the most favourite of all New Testament passages. Like its sister Epistle to the Colossians, it represents, whoever wrote it, deep experience and bold use of reflection on the meaning of that experience; if it be from the pen of the Apostle Paul, it reveals to us a distinct and important phase of his thought.

To the nature of the epistle correspond well the facts of its title and address. The title "To the Ephesians" is found in the Muratorian canon, in Irenaeus, Tertullian and Clement of Alexandria, as well as in all the earliest MSS. and versions. Marcion, however (c. A.D. 150), used and recommended copies with the title "To the Laodiceans." This would be inexplicable if Eph. i. 1 had read in Marcion's copies, as it does in most ancient authorities, "To the saints which are at Ephesus"; but in fact the words ἐν Ἐφέσῳ of verse 1 were probably absent. They were not contained in the text used by Origen (d. 253); Basil (d. 379) says that "ancient copies" omitted the words; and they are actually omitted by Codices B (Vaticanus, 4th century) and κ (Sinaiticus, 4th century), together with Codex 67 (11th century). The words "in Ephesus" were thus probably originally lacking in the address, and were inserted from the suggestion of the title. Either the address was general ("to the saints who are also faithful") or else a blank was left. In the latter case the name may have been intended to be supplied orally, in communicating the letter, or a different name may have been written in each of the individual copies. Under any of these hypotheses the address would indicate that we have a circular letter, written to a group of churches, doubtless in Asia Minor. This would account for the general character of the epistle, as well as for the entire and striking absence of personal greetings and of concrete allusions to existing circumstances among the readers. It appears to have drawn its title, "To the Ephesians," from one of the churches for which it was intended, perhaps the one from which a copy was secured when Paul's epistles were collected, shortly before or after the year 100. That our epistle is the one referred to in Col. iv. 16, which was to be had by the Colossians from Laodicea, is not unlikely. Such an identification doubtless led Marcion to alter the title in his copies.

The structure of *Ephesians* is epistolary; it opens with the usual salutation (i. 1-2) and closes with a brief personal note and formal farewell (vi. 21-24). In the intervening body of the epistle the writer also follows the regular form of a letter. In an ordinary Greek letter (as the papyri show) we should find the salutation followed by an expression of gratification over the correspondent's good health and of prayer for its continuance. Paul habitually expanded and deepened this, and, in this case, that paragraph is enormously enlarged, so that it may be regarded as including chapters i.-iii., and as carrying the main thought of the epistle. Chapters iv.-vi. merely make application of the main ideas worked out in chapters i.-iii. Throughout the epistle we have a singular combination of the seemingly desultory method of a letter, turning aside at a word and straying wherever the mood of the moment leads, with the firm, forward march of earnest and mature thought. In this combination resides the doubtless unconscious but nevertheless real literary art of the composition.

The fundamental theme of the epistle is *The Unity of Mankind in Christ*, and hence the Unity and Divinity of the Church of Christ. God's purpose from eternity was to unite mankind in Christ, and so to bring human history to its goal, the New Man, the measure of the stature of the fulness of Christ. Those who have believed in Christ are the present representatives and result of this purpose; and a clear knowledge of the purpose itself, the secret of the ages, has now been revealed to men. This theme is not formally discussed, as in a theological treatise, but is rather, as it were, celebrated in lofty eulogy and application. First, in chapters i.-iii., under the mask of a conventional congratulatory paragraph, the writer declares at length the privileges which this great fact confers upon those who by faith receive the gift of God, and he is thus able to touch on the

various aspects of his subject. Then, in chapters iv.-vi., he turns, with a characteristic and impressive "therefore," to set forth the obligations which correspond to the privileges he has just expounded. This author is indeed interested to prosecute vigorous and substantial thinking, but the mainspring of his interest is the conviction that such thought is significant for inner and outer life.

The relationship, both literary and theological, between the epistle to the *Ephesians* and that to the *Colossians* (*q.v.*) is very close. It is to be seen in many of the prominent ideas of the two writings, especially in the developed view of the central position of Christ in the whole universe; in the conception of the Church as Christ's body, of which He is the head; in the thought of the great Mystery, once secret, now revealed. There is further resemblance in the formal moral code, arranged by classes of persons, and having much the same contents in the two epistles (Eph. v. 22-vi. 9; Col. iii. 18-iv. 1). In both, also, Tychicus carries the letter, and in almost identical language the readers are told that he will by word of mouth give fuller information about the apostle's affairs (Eph. vi. 21-22; Col. iv. 7-8). Moreover, in a great number of characteristic phrases and even whole verses the two are alike. Compare, for instance, Eph. i. 7, Col. i. 14; Eph. i. 10, Col. i. 20; Eph. i. 21, Col. i. 16; Eph. i. 22, 23, Col. i. 18, 19; Eph. ii. 5, Col. ii. 13; Eph. ii. 11, Col. ii. 11; Eph. ii. 16, Col. i. 20; Eph. iii. 2, 3, Col. i. 25, 26, and many other parallels. Only a comparison in detail will give a true impression of the extraordinary degree of resemblance. Yet the two epistles do not follow the same course of thought, and their contents cannot be successfully exhibited in a common synoptical abstract. Each has its independent occasion, purpose, character and method; but they draw largely on a common store of thought and use common means of expression.

The question of the authorship of *Ephesians* is less important to the student of the history of Christian thought than in the case of most of the Pauline epistles, because of the generalness of tone and the lack of specific allusion in the work. It purports to be by Paul, and was held to be his by Marcion and in the Muratorian canon, and by Irenaeus, Tertullian and Clement of Alexandria, all writing at the end of the 2nd century. No doubt of the Pauline authorship was expressed in ancient times; nor is there any lack of early use by writers who make no direct quotation, to raise doubts as to the genuineness of the epistle. The influence of its language is probably to be seen in Ignatius, Polycarp and Hermas, less certainly in the epistle of Barnabas. Some resemblances of expression in Clement of Rome and in Second Clement may have significance. There is here abundant proof that the epistle was in existence, and was highly valued and influential with leaders of Christian thought, about the year 100, when persons who had known Paul well were still living.

To the evidence given above may be added the use of *Ephesians* in the First Epistle of Peter. If the latter epistle could be finally established as genuine, or its date fixed, it would give important evidence with regard to *Ephesians*; but in the present state of discussion we must confine ourselves to pointing out the fact. Some of the more striking points of contact are the following: Eph. i. 3, 1 Peter i. 3; Eph. i. 20, 21, 1 Peter iii. 22; Eph. ii. 2, 3, iv. 17, 1 Peter iv. 3; Eph. ii. 21, 22, 1 Peter ii. 5; Eph. v. 22, 1 Peter iii. 1, 2; Eph. v. 25, 1 Peter iii. 7, 8; Eph. vi. 5, 1 Peter ii. 18, 19. A similar relation exists between *Romans* and *1 Peter*. In both cases the dependence is clearly on the part of *1 Peter*; for ideas and phrases that in *Ephesians* and *Romans* have their firm place in closely wrought sequences, are found in *1 Peter* with less profound significance and transformed into smooth and pointed maxims and apophthegmatic sentences.

Objections to the genuineness of *Ephesians* have been urged since the early part of the 19th century. The influence of Schleiermacher, whose pupil Leonhard Usteri in his *Entwicklung der paulinischen Lehrbegriffs* (1824) expressed strong doubts as to *Ephesians*, carried weight. He held that Tychicus was the author. De Wette first (1826) doubted, then (1843) denied that the epistle was by Paul. The chief attack came, however, from Baur (1845) and his colleagues of the Tübingen school. Against the genuineness have appeared Ewald, Renan, Hausrath, Hilgenfeld, Ritschl, Pfeleiderer, Weizsäcker, Holtzmann, von Soden, Schmiedel, von Dobschütz and many others. On the other hand, the epistle has been defended by Bleek, Neander, Reuss, B. Weiss, Meyer, Sabatier, Lightfoot, Hort, Sanday, Bacon, Jülicher, Harnack, Zahn and many others. In recent years a tendency has been apparent among critics to accept *Ephesians* as a genuine work of Paul. This has followed the somewhat stronger reaction in favour of *Colossians*.

Before speaking of the more fundamental grounds urged for the rejection of *Ephesians*, we may look at various points of detail which are of less significance.

(1) The style has unquestionably a slow and lumbering movement, in marked contrast with the quick effectiveness of *Romans* and *Galatians*. The sentences are much longer and less vivacious, as any one can see by a superficial examination. But nevertheless there are parts of the earlier epistles where the same tendency appears (*e.g.* Rom. iii. 23-26), and on the whole the style shows Paul's familiar traits. (2) The vocabulary is said to be peculiar. But it can be shown to be no more so than that of *Galatians* (Zahn, *Einleitung*, i. pp. 365 ff.). On the other hand, some words characteristic of Paul's use appear (notably *διδό*, five times), and the most recent and careful investigation of Paul's vocabulary (Nägeli, *Wortschatz der paulinischen Briefe*, 1905) concludes that the evidence speaks for Pauline authorship. (3) Certain phrases have aroused suspicion, for instance, "the devil" (vi. 11, instead of Paul's usual term "Satan"); "his holy apostles and prophets" (iii. 5, as smacking of later fulsomeness); "I Paul" (iii. 1); "unto me, who am less than the least of all the saints" (iii. 8, as exaggerated). But these cases, when properly understood and calmly viewed, do not carry conviction against the epistle. (4) The relation of *Ephesians* to *Colossians* would be a serious difficulty only if *Colossians* were held to be not by Paul. Those who hold to the genuineness of *Colossians* find it easier to explain the resemblances as the product of the free working of the same mind, than as due to a deliberate imitator. Holtzmann's elaborate and very ingenious theory (1872) that *Colossians* has been expanded, on the basis of a shorter letter of Paul, by the same later hand which had previously written the whole of *Ephesians*, has not met with favour from recent scholars.

But the more serious difficulties which to many minds still stand in the way of the acceptance of the epistle have come from the developed phase of Pauline theology which it shows, and from the general background and atmosphere of the underlying system of thought, in which the absence of the well-known earlier controversies is remarkable, while some things suggest the thought of John and a later age. Among the most important points in which the ideas and implications of *Ephesians* suggest an authorship and a period other than that of Paul are the following:

(a) The union of Gentiles and Jews in one body is already accomplished. (b) The Christology is more advanced, uses Alexandrian terms, and suggests the ideas of the Gospel of John. (c) The conception of the Church as the body of Christ is new. (d) There is said to be a general softening of Pauline thought in the direction of the Christianity of the 2nd century, while very many characteristic ideas of the earlier epistles are absent.

With regard to the changed state of affairs in the Church, it must be said that this can be a conclusive argument only to one who holds the view of the Tübingen scholars, that the Apostolic Age was all of a piece and was dominated solely by one controversy. The change in the situation is surely not greater than can be imagined within the lifetime of Paul. That the epistle implies as already existent a developed system of Gnostic thought such as only came into being in the 2nd century is not true, and such a date is excluded by the external evidence. As to the other points, the question is, whether the admittedly new phase of Paul's theological thought is so different from his earlier system as to be incompatible with it. In answering this question different minds will differ. But it must remain possible that contact with new scenes and persons, and especially such controversial necessities as are exemplified in *Colossians*, stimulated Paul to work out more fully, under the influence of Alexandrian categories, lines of thought of which the germs and origins must be admitted to have been present in earlier epistles. It cannot be maintained that the ideas of *Ephesians* directly contradict either in formulation or in tendency the thought of the earlier epistles. Moreover, if *Colossians* be accepted as Pauline (and among other strong reasons the unquestionable genuineness of the epistle to Philemon renders it extremely difficult not to accept it), the chief matters of this more advanced Christian thought are fully legitimated for Paul.

On the other hand, the characteristics of the thought in *Ephesians* give some strong evidence confirmatory of the epistle's own claim to be by Paul. (a) The writer of Eph. ii. 11-22 was a Jew, not less proud of his race than was the writer of Rom. ix. xi. or of Phil. iii. 4 ff. (b) The centre in all the theology of the epistle is the idea of redemption. The use of Alexandrian categories is wholly governed by this interest. (c) The epistle shows the same panoramic, pictorial, dramatic conception of Christian truth which is everywhere characteristic of Paul. (d) The most fundamental elements in the system of thought do not differ from those of the earlier epistles.

The view which denies the Pauline authorship of *Ephesians* has to suppose the existence of a great literary artist and profound theologian, able to write an epistle worthy of Paul at his best, who, without betraying any recognizable motive, presented to the world in the name of Paul an imitation of *Colossians*, incredibly laborious and yet superior to the original in literary workmanship and power of thought, and bearing every appearance of earnest sincerity. It must further be supposed that the name and the very existence of this genius were totally forgotten in Christian circles fifty years after he wrote. The balance of evidence seems to lie on the side of the genuineness of the Epistle.

If *Ephesians* was written by Paul, it was during the period of his imprisonment, either at Caesarea or at Rome (iii. 1, iv. 1, vi. 20). At very nearly the same time he must have written *Colossians* and *Philemon*; all three were sent by Tychicus. There is no strong reason for holding that the three were written from Caesarea. For Rome speaks the greater probability of the metropolis as the place in which a fugitive slave would try to hide himself, the impression given in *Colossians* of possible opportunity for active mission work (Col. iv. 3, 4; cf. Acts xxviii. 30, 31), the fact that *Philippians*, which in a measure belongs to the same group, was pretty certainly written from Rome. As to the Christians addressed, they are evidently converts from heathenism (ii. 1, 11-13, 17 f., iii. 1, iv. 17); but they are not merely Gentile Christians at large, for Tychicus carries the letter to them, Paul has some knowledge of their special circumstances (i. 15), and they are explicitly distinguished from "all the saints" (iii. 18, vi. 18). We may most naturally think of them as the members of the churches of Asia. The letter is very likely referred to in Col. iv. 16, although this theory is not wholly free from difficulties.

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For a guide to other literature see W. Lock, art. "Ephesians, Epistle to," in Hastings's *Dictionary of the Bible*, the various works of Holtzmann above referred to, and T.K. Abbott's *Commentary*, pp. 35-40.

(J. H. Rs.)

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**EPHESUS**, an ancient Ionian city on the west coast of Asia Minor. In historic times it was situate on the lower slopes of the hills, Coressus and Prion, which rise out of a fertile plain near the mouth of the river Caÿster, while the temple and precinct of Artemis or Diana, to the fame of which the town owed much of its celebrity, were in the plain itself, E.N.E. at a distance of about a mile. But there is reason to think both town and shrine had different sites in pre-Ionian times, and that both lay farther south among the foot-hills of Mt. Solmissus. The situation of the city was such as at all times to command a great commerce. Of the three great river basins of Ionia and Lydia, those of the Hermus, Caÿster and Maeander, it commanded the second, and had already access by easy passes to the other two.

The earliest inhabitants assigned to Ephesus by Greek writers are the "Amazons," with whom we hear of Leleges, Carians and Pelasgi. In the 11th century B.C., according to tradition (the date is probably too early), Androclus, son of the Athenian king Codrus, landed on the spot with his Ionians and a mixed body of colonists; and from his conquest dates the history of the Greek Ephesus. The deity of the city was Artemis; but we must guard against misconception when we use that name, remembering that she bore close relation to the primitive Asiatic goddess of nature, whose cult existed before the Ionian migration at the neighbouring Ortygia, and that she always remained the virgin-mother of all life and especially wild life, and an embodiment of the fertility and productive power of the earth. The well-known monstrous representation of her, as a figure with many breasts, swathed below the waist in grave-clothes, was probably of late and alien origin. In early Ionian times she seems to have been represented as a natural matronly figure, sometimes accompanied by a child, and to have been a more typically Hellenic goddess than she became in the Hellenistic and Roman periods.

Twice in the period 700-500 B.C. the city owed its preservation to the interference of the goddess; once when the swarms of the Cimmerians overran Asia Minor in the 7th century and burnt the Artemision itself; and once when Croesus besieged the town in the century succeeding, and only retired after it had solemnly dedicated itself to Artemis, the sign of such dedication being the stretching of a rope from city to sanctuary. Croesus was eager in every way to propitiate the goddess, and since about this time her temple was being restored on an enlarged scale, he presented most of the columns required for the building as well as some cows of gold. That is to say, these gifts were probably paid for out of the proceeds of the sequestration of the property of a rich Lydian merchant, Sadyattes, which Croesus presented to Ephesus (Nic. Damasc. fr. 65). To counteract, perhaps, the growing Lydian influence, Athens, the mother-city of Ephesus, despatched one of her noblest citizens, Aristarchus, to restore law on the basis of the Solonian constitution. The labours of Aristarchus seem to have borne fruit. It was an Ephesian follower of his, Hermodorus, who aided the Decemviri at Rome in their compilation of a system of law. And in the same generation Heraclitus, probably a descendant of Codrus, quitted his hereditary magistracy in order to devote himself to philosophy, in which his name became almost as great as that of any Greek. Poetry had long flourished at Ephesus. From very early times the Homeric poems found a home and admirers there; and to Ephesus belong the earliest elegiac poems of Greece, the war songs of Callinus, who flourished in the 7th century B.C. and was the model of Tyrtaeus. The city seems to have been more than once under tyrannical rule in the early Ionian period; and it fell thereafter first to Croesus of Lydia, and then to Cyrus, the Persian, and when the Ionian revolt against Persia broke out in the year 500 B.C. under the lead of Miletus, the city remained submissive to Persian rule. When Xerxes returned from the march against Greece, he honoured the temple of Artemis, although he sacked other Ionian shrines, and even left his children behind at Ephesus for safety's sake. We hear again of Persian respect for the temple in the time of Tissaphernes (411 B.C.). After the final Persian defeat at the Eurymedon (466 B.C.), Ephesus for a time paid tribute to Athens, with the other cities of the coast, and Lysander

first and Agesilaus afterwards made it their headquarters. To the latter fact we owe a contemporary description of it by Xenophon. In the early part of the 4th century it fell again under Persian influence, and was administered by an oligarchy.

Alexander was received by the Ephesians in 334, and established democratic government. Soon after his death the city fell into the hands of Lysimachus, who introduced fresh Greek colonists from Lebedus and Colophon and, it is said, by means of an artificial inundation compelled those who still dwelt in the plain by the temple to migrate to the city on the hills, which he surrounded by a solid wall. He renamed the city after his wife Arsinoë, but the old name was soon resumed. Ephesus was very prosperous during the Hellenistic period, and is conspicuous both then and later for the abundance of its coinage, which gives us a more complete list of magistrates' names than we have for any other Ionian city. The Roman coinage is remarkable for the great variety and importance of its types. After the defeat of Antiochus the Great, king of Syria, by the Romans, Ephesus was handed over by the conquerors to Eumenes, king of Pergamum, whose successor, Attalus Philadelphus, unintentionally worked the city irreparable harm. Thinking that the shallowness of the harbour was due to the width of its mouth, he built a mole part-way across the latter; the result, however, was that the silting up of the harbour proceeded more rapidly than before. The third Attalus of Pergamum bequeathed Ephesus with the rest of his possessions to the Roman people, and it became for a while the chief city, and for longer the first port, of the province of Asia, the richest in the empire. Henceforth Ephesus remained subject to the Romans, save for a short period, when, at the instigation of Mithradates Eupator of Pontus, the cities of Asia Minor revolted and massacred their Roman residents. The Ephesians even dragged out and slew those Romans who had fled to the precinct of Artemis for protection, notwithstanding which sacrilege they soon returned from their new to their former masters, and even had the effrontery to state, in an inscription preserved to this day, that their defection to Mithradates was a mere yielding to superior force. Sulla, after his victory over Mithradates, brushed away their pretexts, and inflicting a very heavy fine told them that the punishment fell far short of their deserts. In the civil wars of the 1st century B.C. the Ephesians twice supported the unsuccessful party, giving shelter to, or being made use of by, first, Brutus and Cassius, and afterwards Antony, for which partisanship or weakness they paid very heavily in fines.

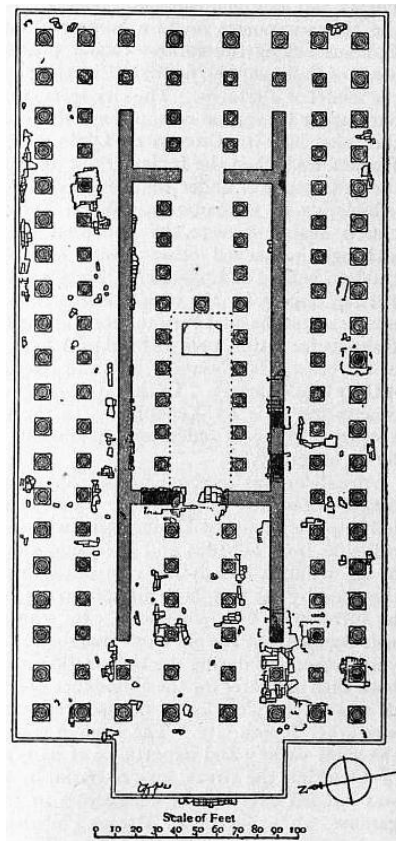
All this time the city was gradually growing in wealth and in devotion to the service of Artemis. The story of St Paul's doings there illustrates this fact, and the sequel is very suggestive,—the burning, namely, of books of sorcery of great value. Addiction to the practice of occult arts had evidently become general in the now semi-orientalized city. The Christian Church which Paul planted there was governed by Timothy and John, and is famous in Christian tradition as a nurse of saints and martyrs. According to local belief, Ephesus was also the last home of the Virgin, who was lodged near the city by St John and there died. But to judge from the Apocalyptic Letter to this Church (as shown by Sir W.M. Ramsay), the latter showed a dangerous tendency to lightness and reaction, and later events show that the pagan tradition of Artemis continued very strong and perhaps never became quite extinct in the Ephesian district. It was, indeed, long before the spread of Christianity threatened the old local cult. The city was proud to be termed *neocorus* or servant of the goddess. Roman emperors vied with wealthy natives in lavish gifts, one Vibius Salutaris among the latter presenting a quantity of gold and silver images to be carried annually in procession. Ephesus contested stoutly with Smyrna and Pergamum the honour of being called the first city of Asia; each city appealed to Rome, and we still possess rescripts in which the emperors endeavoured to mitigate the bitterness of the rivalry. One privilege Ephesus secured; the Roman governor of Asia always landed and first assumed office there: and it was long the provincial centre of the official cult of the emperor, and seat of the Asiarch. The Goths destroyed both city and temple in the year A.D. 262, and although the city revived and the cult of Artemis continued, neither ever recovered its former splendour. A general council of the Christian Church was held there in 431 in the great double church of St Mary, which is still to be seen. On this occasion Nestorius was condemned, and the honour of the Virgin established as *Theotokus*, amid great popular rejoicing, due, doubtless, in some measure to the hold which the cult of the virgin Artemis still had on the city. (On this council see below.) Thereafter Ephesus seems to have been gradually deserted owing to its malaria; and life transferred itself to another and higher site near the Artemision, the name of which, Ayassoluk (written by early Arab geographers *Ayathulukh*), is now known to be a corruption of the title of St John *Theológos*, given to a great cathedral built on a rocky hill near the present railway station, in the time of Justinian I. This church was visited by Ibn Batuta in A.D. 1333; but few traces are now visible. The ruins of the Artemision, after serving as a quarry to local builders, were finally covered deep with mud by the river Caÿster, or one of its left bank tributaries, the Selinus, and the true site remained unsuspected until 1869.

*Excavations.*—The first light thrown on the topography of Ephesus was due to the excavations conducted by the architect, J.T. Wood, on behalf of the trustees of the British Museum, during the years 1863-1874. He first explored the Odeum and the Great Theatre situate in the city itself, and in the latter place had the good fortune to find an inscription which indicated to him in what direction to search for the Artemision; for it stated that processions came to the city from the temple by the Magnesian gate and returned by the Coressian. These two gates were next identified, and following up that road which issued from the Magnesian gate, Wood lighted first on a ruin which he believed to be the tomb of Androclus, and afterwards on an angle of the peribolus wall of the time of Augustus. After further tentative explorations, he struck the actual pavement of the Artemision on the last day of 1869.

*The Artemision.*—Wood removed the whole stratum of superficial deposit, nearly 20 ft. deep, which overlay the huge area of the temple, and exposed to view not only the scanty remains of the latest edifice, built after 350 B.C., but the platform of an earlier temple, now known to be that of the 6th century to which Croesus contributed. Below this he did not find any remains. He discovered and sent to England parts of several sculptured drums (*columnae caelatae*) of the latest temple, and archaic sculptures from the drums and parapet of the earlier building. He also made accurate measurements and a plan of the Hellenistic temple, found many inscriptions and a few miscellaneous antiquities, and had begun to explore the Precinct, when the great expense and other considerations induced the trustees of the British Museum to suspend his operations in 1874. Wood made two subsequent attempts to resume work, but failed; and the site lay desolate till 1904, when the trustees, wishing to have further information about the earlier strata and the Precinct, sent D.G. Hogarth to re-examine the remains. As a result of six months' work, Wood's "earliest temple" was re-cleared and planned, remains of three earlier shrines were found beneath it, a rich deposit of offerings, &c., belonging to the earliest shrine was discovered, and tentative explorations were made in the Precinct. This deep digging, however, which reached the sand of the original marsh, released much ground water and resulted in the permanent flooding of the site.

The history of the Artemision, as far as it can be inferred from the remains, is as follows. (1) There was no temple on the plain previous to the Ionian occupation, the primeval seat of the nature-goddess having been in the southern hills, at Ortygia (near mod. *Arvalia*). Towards the end of the 8th century B.C. a small shrine came into existence on the plain. This was little more than a small platform of green schist with a sacred tree and an altar, and perhaps later a wooden icon (image), the whole enclosed in a *temenos*: but, as is proved by a great treasure of objects in precious and other metals, ivory, bone, crystal, paste, glass, terra-cotta and other materials, found in 1904-1905, partly within the platform on which the cult-statue stood and partly outside, in the lowest stratum of deposit, this early shrine was presently enriched by Greeks with many and splendid offerings of Hellenic workmanship. A large number of electron coins, found among these offerings, and in style the earliest of their class known, combine with other evidence to date the whole treasure to a period considerably anterior to the reign of Croesus. This treasure is now divided between the museums of Constantinople and London. (2) Within a short time, perhaps after the

Cimmerian sack (? 650 B.C.), this shrine was restored, slightly enlarged, and raised in level, but not altered in character. (3) About the close of the century, for some reason not known, but possibly owing to collapse brought about by the marshy nature of the site, this was replaced by a temple of regular Hellenic form. The latter was built in relation to the earlier central statue-base but at a higher level than either of its predecessors, doubtless for dryness' sake. Very little but its foundations was spared by later builders, and there is now no certain evidence of its architectural character; but it is very probable that it was the early temple in which the Ionic order is said to have been first used, after the colonists had made use of Doric in their earlier constructions (e.g. in the *Panionion*); and that it was the work of the Cnossian Chersiphron and his son, Metagenes, always regarded afterwards as the first builders of a regular Artemision. Their temple is said by Strabo to have been made bigger by another architect. (4) The latter's work must have been the much larger temple, exposed by Wood, and usually known as the Archaic or Croesus temple. This overlies the remains of No. 3, at a level higher by about a metre, and the area of its *cella* alone contains the whole of the earlier shrines. Its central point, however, was still the primitive statue-base, now enlarged and heightened. About half its pavement, parts of the *cella* walls and of three columns of the peristyle, and the foundations of nearly all the platform, are still in position. The visible work was all of very fine white marble, quarried about 7 m. N.E., near the modern Kos Bunar. Fragments of relief-sculptures belonging to the parapet and columns, and of fluted drums and capitals, cornices and other architectural members have been recovered, showing that the workmanship and Ionic style were of the highest excellence, and that the building presented a variety of ornament, rare among Hellenic temples. The whole ground-plan covered about 80,000 sq. ft. The height of the temple is doubtful, the measurements of columns given us by later authority having reference probably to its successor, the height of which was considered abnormal and marvellous. Judged by the diameter of the drums, the columns of the Croesus temple were not two-thirds of the height of those of the Hellenistic temple. This fourth temple is, beyond question, that to which Croesus contributed, and it was, therefore, in process of building about 540 B.C. Our authorities seem to be referring to it when they tell us that the Artemision was raised by common contribution of the great cities of Asia, and took 120 years to complete. It was dedicated with great ceremony, probably between 430 and 420 B.C., and the famous Timotheus, son of Thersander, carried off the magnificent prize for a lyric ode against all comers. Its original architects were,



Ground plan of the 6th Century ("Croesus") Temple at Ephesus, conjecturally restored by A.E. Henderson.

probably, Paeonius of Ephesus, and Demetrius, a *λερός* of the shrine itself: but it has been suggested that the latter may have been rather the actual contracting builder than the architect. Of this temple Herodotus speaks as existing in his day; and unless weight be given to an isolated statement of Eusebius, that it was burned about 395 B.C., we must assume that it survived until the night when one Herostratus, desirous of acquiring eternal fame if only by a great crime, set it alight. This is said to have happened in 356 B.C. on the October night on which Alexander the Great came into the world, and, as Hegesias said, the goddess herself was absent, assisting at the birth; but the exactness of this portentous synchronism makes the date suspect. (5) It was succeeded by what is called the Hellenistic temple, begun almost immediately after the catastrophe, according to plans drawn by the famous Dinocrates the architect of Alexandria. The platform was once more raised to a higher level, some 7 ft. above that of the Archaic, by means of huge foundation blocks bedded upon the earlier structures; and this increase of elevation necessitated a slight expansion of the area all round, and ten steps in place of three. The new columns were of greater diameter than the old and over 60 ft. high; and from its great height the whole structure was regarded as a marvel, and accounted one of the wonders of the world. Since, however, other Greek temples had colonnades hardly less high, and were of equal or greater area, it has been suggested that the Ephesian temple had some distinct element of grandiosity, no longer known to us—perhaps a lofty sculptured parapet or some imposing form of *podium*. Bede, in his treatise *De sept. mir. mundi*, describes a stupendous erection of several storeys; but his other descriptions are so fantastic that no credence can be attached to this. The fifth temple was once more of Ionic order, but the finish and style of its details as attested by existing remains were inferior to those of its predecessor. The great sculptured drums and pedestals, now in the British Museum, belong to the lower part of certain of its columns: but nothing of its frieze or pediments (if it had any) has been recovered. Begun probably before 350 B.C., it was in building when Alexander came to Ephesus in 334 and offered to bear the cost of its completion. It was probably finished by the end of the century; for Pliny the Elder states that its cypress-wood doors had been in existence for 400 years up to his time. It stood intact, except for very partial restorations, till A.D. 262 when it was sacked and burned by the Goths: but it appears to have been to some extent restored afterwards, and its cult no doubt survived till the Edict of Theodosius closed the pagan temples. Its material was then quarried extensively for the construction of the great cathedral of St John Theologos on the neighbouring hill (Ayassoluk), and a large Byzantine building (a church?) came into existence on the central part of its denuded site, but did not last long. Before the Ottoman conquest its remains were already buried under several feet of silt.

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The organization of the temple hierarchy, and its customs and privileges, retained throughout an Asiatic character. The priestesses of the goddess were *παρθέναι* (i.e. unwedded), and her priests were compelled to celibacy. The chief among the latter, who bore the Persian name of Megabyzus and the Greek title Neocorus, was doubtless a power in the state as well as a dignitary of religion. His official dress and spadonic appearance are probably revealed to us by a small ivory statuette found by D.G. Hogarth in 1905. Besides these there was a vast throng of dependents who lived by the temple and its services—*theologi*, who may have expounded sacred legends, *hymnodi*, who composed hymns in honour of the deity, and others, together with a great crowd of *hieroi* who performed more menial offices. The making of shrines and images of the goddess occupied many hands. To support this greedy mob, offerings flowed in in a constant stream from votaries and from visitors, who contributed sometimes money, sometimes statues and works of art. These latter so accumulated that the temple became a rich museum, among the chief treasures of which were the figures of Amazons sculptured in competition by Pheidias, Polyclitus, Cresilas and Phradmon, and the painting by Apelles of Alexander holding a thunderbolt. The temple was also richly endowed with lands, and possessed the fishery of the Selinusian lakes, with other large revenues. But perhaps the most important of all the privileges possessed by the goddess and her priests was that of *asylum*. Fugitives from justice or vengeance who reached her precincts were perfectly safe from all pursuit and arrest. The boundaries of the space possessing such virtue were from time to time enlarged. Mithradates extended them to a bowshot from the temple in all directions, and Mark Antony imprudently allowed them to take in part of the city, which part thus became free of all law, and a haunt of thieves and villains. Augustus, while leaving the right of asylum untouched, diminished the space to which the privilege belonged, and built round it a wall, which still surrounds the ruins of the temple at the distance of about a quarter of a mile, bearing an inscription in Greek and Latin, which states that it was erected in the proconsulship of Asinius Gallus, out of the revenues of the temple. The right of asylum, however, had once more to be defended by a deputation sent to the emperor Tiberius. Besides being a place of worship, a museum and a sanctuary, the Ephesian temple was a great bank. Nowhere in Asia could money be more safely bestowed, and both kings and private persons placed their treasures under the guardianship of the goddess.

*The City.*—After Wood's superficial explorations, the city remained desolate till 1894, when the Austrian Archaeological Institute obtained a concession for excavation and began systematic work. This has continued regularly ever since, but has been carried down no farther than the imperial stratum. The main areas of operation have been: (1) The *Great Theatre*. The stage buildings, orchestra and lower parts of the *cavea* have been cleared. In the process considerable additions were made to Wood's find of sculptures in marble and bronze, and of inscriptions, including missing parts of the Vibius Salutaris texts. This theatre has a peculiar interest as the scene of the tumult aroused by the mission of St Paul; but the existing remains represent a reconstruction carried out after his time. (2) The *Hellenistic Agora*, a huge square, surrounded by porticoes, lying S.W. of the theatre and having fine public halls on the S. It has yielded to the Austrians fine sculpture in marble and bronze and many inscriptions. (3) The *Roman Agora*, with its large halls, lying N.W. of the theatre. Here were found many inscriptions of Roman date and some statuary. (4) A street running from the S.E. angle of the Hellenic Agora towards the Magnesian gate. This was found to be lined with pedestals of honorific statues and to have on the west side a remarkable building, stated in an inscription to have been a library. The tomb of the founder, T. Julius Celsus, is hard by, and some fine Roman reliefs, which once decorated it, have been sent to Vienna. (5) A street running direct to the port from the theatre. This is of great breadth, and had a Horologion half-way down and fine porticoes and shops. It was known as the Arcadiane after having been restored at a higher level than formerly by the emperor Arcadius (A.D. 395). It leaves on the right the great *Thermae* of Constantine, of which the Austrians have cleared out the south-east part. This huge pile used to be taken for the Artemision by early visitors to Ephesus. Part of the quays and buildings round the port were exposed, after measures had been taken to drain the upper part of the marsh. (6) The Double Church of the Virgin "Deipara" in the N.W. of the city, wherein the council of 431 was held. Here interesting inscriptions and Byzantine architectural remains were found. Besides these excavated monuments, the Stadion; the *enceinte* of fortifications erected by Lysimachus, which runs from the tower called the "Prison of St Paul" and right along the crests of the Bulbul (Prion) and Panajir hills; the round monument miscalled the "Tomb of St Luke"; and the Opisthopleprian gymnasium near the Magnesian gate, are worthy of attention.

The work done by the Austrians enables a good idea to be obtained of the appearance presented by a great Graeco-Roman city of Asia in the last days of its prosperity. It may be realized better there than anywhere how much architectural splendour was concentrated in the public quarters. But the restriction of the clearance to the upper stratum of deposit has prevented the acquisition of much further knowledge. Both the Hellenistic and, still more, the original Ionian cities remain for the most part unexplored. It should, however, be added that very valuable topographical exploration has been carried out in the environs of Ephesus by members of the Austrian expedition, and that the Ephesian district is now mapped more satisfactorily than any other district of ancient interest in Asia Minor.

The Turkish village of Ayassuluk (the modern representative of Ephesus), more than a mile N.E. of the ancient city, has revived somewhat of recent years owing to the development of its fig gardens by the Aidin railway, which passes through the upper part of the plain. It is noteworthy for a splendid ruined mosque built by the Seljuk, Isa Bey II., of Aidin, in 1375, which contains magnificent columns: for a castle, near which lie remains of the pendentives from the cupola of the great cathedral of St John, now deeply buried in its own ruins: and for an aqueduct, Turkish baths and mosque-tombs. There is a fair inn managed by the Aidin Railway Company.

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(D. G. H.)

**EPHESUS, COUNCIL OF.** This Church council was convened in 431 for the purpose of taking authoritative action concerning the doctrine of the person of Christ. The councils of Nicaea and Constantinople had asserted the full divinity and real humanity of Christ, without, however, defining the manner of their union. The attempt to solve the apparent incongruity of a perfect union of two complete and distinct natures in one person produced first Apollinarianism, which substituted the divine Logos for the human  $\nu\omicron\upsilon\varsigma$  or  $\pi\nu\epsilon\upsilon\mu\alpha$  of Jesus, thereby detracting from the completeness of his humanity; and then Nestorianism, which destroyed the unity of Christ's person by affirming that the divine Logos dwelt in the man Jesus as in a temple, and that the union of the two was in respect of dignity, and furthermore that, inasmuch as the Logos could not have been born, to call Mary  $\theta\epsilon\omicron\tau\acute{o}\kappa\omicron\varsigma$ , "Godbearer," was absurd and blasphemous. The Alexandrians, led by Cyril, stood for the doctrine of the perfect union of two complete natures in one person, and made  $\theta\epsilon\omicron\tau\acute{o}\kappa\omicron\varsigma$  the shibboleth of orthodoxy. The theological controversy was intensified by the rivalry of the two patriarchates, Alexandria and Constantinople, for the primacy of the East. As bishop of Constantinople Nestorius naturally looked to the emperor for support, while Cyril turned to Rome. A Roman synod in 430 found Nestorius heretical and decreed his excommunication unless he should recant. Shortly afterwards an Alexandrian synod condemned his doctrines in twelve anathemas, which only provoked counter-anathemas. The emperor now intervened and summoned a council, which met at Ephesus on the 22nd of June 431. Nestorius was present with an armed escort, but refused to attend the council on the ground that the patriarch of Antioch (his friend) had not arrived. The council, nevertheless, proceeded to declare him excommunicate and deposed. When the Roman legates appeared they "examined and approved" the acts of the council, whether as if thereby giving them validity, or as if concurring with the council, is a question not easy to answer from the records. Cyril, the president, apparently regarded the subscription of the legates as the acknowledgment of "canonical agreement" with the synod.

The disturbances that followed the arrival of John, the patriarch of Antioch, are sufficiently described in the article [NESTORIUS](#).

The emperor finally interposed to terminate that scandalous strife, banished Nestorius and dissolved the council. Ultimately he gave decision in favour of the orthodox. The council was generally received as ecumenical, even by the Antiochenes, and the differences between Cyril and John were adjusted (433) by a "Union Creed," which, however, did not prevent a recrudescence of theological controversy.

See Mansi iv. pp. 567-1482, v. pp. 1-1023; Hardouin i. pp. 1271-1722; Hefele (2nd ed.) ii. pp. 141-247 (Eng. trans. iii. pp. 1-114); Peltanus, *SS. Magni et Ecumen. Conc. Ephesini primi Acta omnia ...* (Ingolstadt, 1576); Wilhelm Kraetz, *Koptische Akten zum Ephes. Konzil ...* (Leipzig, 1904); also the articles [NESTORIUS](#); [CYRIL](#); [THEODORE OF MOPSUESTIA](#).

The so-called "Robber Synod" of Ephesus (*Latrocinium Ephesinum*) of 449, although wholly irregular and promptly repudiated by the church, may, nevertheless, not improperly be treated here. The archimandrite Eutyches (*q.v.*) having been deposed by his bishop, Flavianus of Constantinople, on account of his heterodox doctrine of the person of Christ, had appealed to Dioscurus, the successor of Cyril in the see of Alexandria, who restored him and moved the emperor Theodosius II. to summon a council, which should "utterly destroy Nestorianism." Rome recognizing that she had more to fear from Alexandria, departed from her traditional policy and sided with Constantinople. The council of 130 bishops, which convened on the 8th of August 449, was completely dominated by Dioscurus. Eutyches was acquitted of heresy and reinstated, Flavianus and other bishops deposed, the Roman legates insulted, and all opposition was overborne by intimidation or actual violence. The death of Flavianus, which soon followed, was attributed to injuries received in this synod; but the proof of the charge leaves



something to be desired.

The emperor confirmed the synod, but the Eastern Church was divided upon the question of accepting it, and Leo I. of Rome excommunicated Dioscurus, refused to recognize the successor of Flavianus and demanded a new and greater council. The death of Theodosius II. removed the main support of Dioscurus, and cleared the way for the council of Chalcedon (*q.v.*), which deposed the Alexandrian and condemned Eutychianism.

See Mansi vi. pp. 503 sqq., 606 sqq.; Hardouin ii. 71 sqq.; Hefele (2nd ed.) ii. pp. 349 sqq. (Eng. trans. iii. pp. 221 sqq.); S.G.F. Perry, *The Second Synod of Ephesus* (Dartford, 1881); l'Abbé Martin, *Actes du brigandage d'Éphèse* (Amiens, 1874) and *Le Pseudo-synode connu dans l'histoire sous le nom de brigandage d'Éphèse* (Paris, 1875).

(T. F. C.)

**EPHOD**, a Hebrew word (*ēphōd*) of uncertain meaning, retained by the translators of the Old Testament. In the post-exilic priestly writings (5th century B.C. and later) the ephod forms part of the gorgeous ceremonial dress of the high-priest (see Ex. xxix. 5 sq. and especially Ecclus. xlv. 7-13). It was a very richly decorated object of coloured threads interwoven with gold, worn outside the luxurious mantle or robe; it was kept in place by a girdle, and by shoulder-pieces (?), to which were attached brooches of onyx (fastened to the robe) and golden rings from which hung the "breastplate" (or rather pouch) containing the sacred lots, Urim and Thummim. The somewhat involved description in Ex. xxviii. 6 sqq., xxxix. 2 sqq. (see V. Rysssel's ed. of Dillmann's commentary on Ex.-Lev.) leaves it uncertain whether it covered the back, encircling the body like a kind of waistcoat, or only the front; at all events it was not a garment in the ordinary sense, and its association with the sacred lots indicates that the ephod was used for divination (cf. Num. xxvii. 21), and had become the distinguishing feature of the leading priestly line (cf. 1 Sam. ii. 28).<sup>1</sup> But from other passages it seems that the ephod had been a familiar object whose use was by no means so restricted. Like the teraphim (*q.v.*) it was part of the common stock of Hebrew cult; it is borne (rather than worn) by persons acting in a priestly character (Samuel at Shiloh, priests of Nob, David), it is part of the worship of individuals (Gideon at Ophrah), and is found in a private shrine with a lay attendant (Micah; Judg. xvii. 5; see, however, vv. 10-13).<sup>2</sup> Nevertheless, while the prophetic teaching came to regard the ephod as contrary to the true worship of Yahweh, the priestly doctrine of the post-exilic age (when worship was withdrawn from the community at large to the recognized priesthood of Jerusalem) has retained it along with other remains of earlier usage, legalizing it, as it were, by confining it exclusively to the Aaronites.

An intricate historical problem is involved at the outset in the famous ephod, which the priest Abiathar brought in his hand when he fled to David after the massacre of the priests of Nob. It is evidently regarded as the one which had been in Nob (1 Sam. xxi. 9), and the presence of the priests at Nob is no less clearly regarded as the sequel of the fall of Shiloh. The ostensible intention is to narrate the transference of the sacred objects to David (cf. 2 Sam. i. 10), and henceforth he regularly inquires of Yahweh in his movements (1 Sam. xxiii. 9-12, xxx. 7 sq.; cf. xxiii. 2, 4; 2 Sam. ii. 1, v. 19-23). It is possible that the writer (or writers) desired to trace the earlier history of the ephod through the line of Eli and Abiathar to the time when the Zadokite priests gained the supremacy (see **LEVITES**); but elsewhere Abiathar is said to have borne the ark (1 Kings ii. 26; cf. 2 Sam. vii. 6), and this fluctuation is noteworthy by reason of the present confusion in the text of 1 Sam. xiv. 3, 18 (see commentaries).

On one view, the ark in Kirjath-jearim was in non-Israelite hands (1 Sam. vii. 1 sq.); on the other, Saul's position as king necessitates the presumption that his sway extended over Judah and Israel, including those cities which otherwise appear to have been in the hands of aliens (1 Sam. xiv. 47 sq.; cf. xvii. 54, &c.). There are some fundamental divergencies in the representations of the traditions of both David and Saul (*qq.v.*), and there is indirect and independent evidence which makes 1 Kings ii. 26 not entirely isolated. Here it must suffice to remark that the ark, too, was also an object for ascertaining the divine will (especially Judg. xx. 26-28; cf. 18, 23), and it is far from certain that the later records of the ark (which was too heavy to be borne by one), like those of the ephod, are valid for earlier times.

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For the form of the earlier ephod the classic passage is 2 Sam. vi. 14, where David girt in (or with) a linen ephod dances before the ark at its entry into Jerusalem and incurs the unqualified contempt of his wife Michal, the daughter of Saul. Relying upon the known custom of performing certain observances in a practically, or even entirely, nude condition, it seems plausible to infer that the ephod was a scanty wrapping, perhaps a loin-cloth, and this view has found weighty support. On the other hand, the idea of contempt at the exposure of the person, to whatever extent, may not have been so prominent, especially if the custom were not unfamiliar, and it is possible that the sequel refers more particularly to grosser practices attending outbursts of religious enthusiasm.<sup>3</sup>

The favourite view that the ephod was also an image rests partly upon 1 Sam. xxi. 9, where Goliath's sword is wrapped in a cloth in the sanctuary of Nob *behind the ephod*. But it is equally natural to suppose that it hung on a nail in the wall, and apart from the omission of the significant words in the original Septuagint, the possibility that the text read "ark" cannot be wholly ignored (see above; also G.F. Moore, *Ency. Bib.* col. 1307, n. 2). Again, in the story of Micah's shrine and the removal of the sacred objects and the Levite priest by the Danites, parallel narratives have been used: the graven and molten images of Judg. xvii. 2-4 corresponding to the ephod and teraphim of ver. 5. Throughout there is confusion in the use of these terms, and the finale refers only to the graven image of Dan (xviii. 30 sq., see 1 Kings xii. 28 sq.). But the combination of ephod and teraphim (as in Hos. iii. 4) is noteworthy, since the fact that the latter were images (1 Sam. xix. 13; Gen. xxxi. 34) could be urged against the view that the former were of a similar character. Finally, according to Judg. viii. 27, Gideon made an ephod of gold, about 70 lb in weight, and "put" it in Ophrah. It is regarded as a departure from the worship of Yahweh, although the writer of ver. 33 (cf. also ver. 23) hardly shared this feeling; it was probably something once harmlessly associated with the cult of Yahweh (cf. **CALF, GOLDEN**), and the term "ephod" may be due to a later hand under the influence of the prophetic teaching referred to above. The present passage is the only one which appears to prove that the ephod was an image, and several writers, including Lotz (*Realencyk. f. prot. Theol.* vol. v., s.v.), T.C. Foote (pp. 13-18) and A. Maecklenburg (*Zeit. f. wissens. Theol.*, 1906, pp. 433 sqq.) find this interpretation unnecessary.

Archaeological evidence for objects of divination (see, e.g., the interesting details in Ohnefalsch-Richter, *Kypros, the Bible and Homer*, i. 447 sq.), and parallels from the Oriental area, can be readily cited in support of any of the explanations of the ephod which have been offered, but naturally cannot prove the form which it actually took in Palestine. Since images were clothed, it could be supposed that the diviner put on the god's apparel (cf. *Ency. Bib.* col. 1141); but they were also plated, and in either case the transference from a covering to the object covered is intelligible. If the ephod was a loin-cloth, its use as a receptacle and the known evolution of the article find useful analogies (Foote, p. 43 sq., and *Ency. Bib.* col. 1734 [1]). Finally, if there is no decisive evidence for the view that it was an image (Judg. viii. 27), or that as a wrapping it formed the sole covering of the officiating agent (2 Sam. vi.), all that can safely be said is that it was certainly used in divination and presumably did not differ radically from the ephod of the post-exilic age.

See further, in addition to the monographs already cited, the articles in Hastings's *Dict. Bible* (by S.R. Driver), *Ency. Bib.* (by G.F. Moore), and *Jew. Encyc.* (L. Ginsburg), and E. Sellin, in *Oriental. Studien: Theodor Nöldeke* (ed. Bezold, 1906), pp. 699 sqq.

(S. A. C.)

<sup>1</sup> Cf. the phrase "ephod of prophecy" (*Testament of Levi*, viii. 2). The priestly apparatus of the post-exilic age retains several traces of

old mythological symbolism and earlier cult, the meaning of which had not altogether been forgotten. With the dress one may perhaps compare the apparel of the gods Marduk and Adad, for which see A. Jeremias, *Das Alte Test. im Lichte des Alten Orients*, 2nd ed., figs. 33, 46, and pp. 162, 449.

- 2 The ordinary interpretation "linen ephod" (1 Sam. ii. 18, xxii. 18; 2 Sam. vi. 14) is questioned by T.C. Foote in his useful monograph, *Journ. Bibl. Lit.* xxi., 1902, pp. 3, 47. This writer also aptly compares the infant Samuel with the child who drew the lots at the temple of Fortuna at Praeneste (Cicero, *De divin.* ii. 41, 86), and with the modern practice of employing innocent instruments of chance in lotteries (*op. cit.* pp. 22, 27).
- 3 It is not stated that the linen ephod was David's sole covering, and it is difficult to account for the text in the parallel passage 1 Chron. xv. 27 (where he is clothed with a robe); "girt," too, is ambiguous, since the verb is even used of a sword. On the question of nudity (cf. 1 Sam. xix. 24) see Robertson Smith, *Rel. Sem.*<sup>2</sup> pp. 161, 450 sq.; *Ency. Bib.* s.vv. "girdle," "sackcloth"; and M. Jastrow, *Journ. Am. Or. Soc.* xx. 144, xxi. 23. The significant terms "uncover," "play" (2 Sam. vi. 20 sq.), have other meanings intelligible to those acquainted with the excesses practised in Oriental cults.

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**EPHOR** (Gr. ἔφορος), the title of the highest magistrates of the ancient Spartan state. It is uncertain when the office was created and what was its original character. That it owed its institution to Lycurgus (Herod. i. 65; cf. Xen. *Respub. Lacedaem.* viii. 3) is very improbable, and we may either regard it as an immemorial Dorian institution (with C.O. Müller, H. Gabriel, H.K. Stein, Ed. Meyer and others), or accept the tradition that it was founded during the first Messenian War, which necessitated a prolonged absence from Sparta on the part of both kings (Plato, *Laws*, iii. 692 a; Aristotle, *Politics*, v. 9. 1 = p. 1313 a 26; Plut. *Cleomenes*, 10; so G. Dum, G. Gilbert, A.H.J. Greenidge). There is no evidence for the theory that originally the ephors were market inspectors; they seem rather to have had from the outset judicial or police functions. Gradually they extended their powers, aided by the jealousy between the royal houses, which made it almost impossible for the two kings to co-operate heartily, and from the 5th to the 3rd century they exercised a growing despotism which Plato justly calls a *tyrannis* (*Laws*, 692). Cleomenes III. restored the royal power by murdering four of the ephors and abolishing the office, and though it was revived by Antigonos Doson after the battle of Sellasia, and existed at least down to Hadrian's reign (*Sparta Museum Catalogue*, Introd. p. 10), it never regained its former power.

In historical times the ephors were five in number, the first of them giving his name to the year, like the eponymous archon at Athens. Where opinions were divided the majority prevailed. The ephors were elected annually, originally no doubt by the kings, later by the people; their term of office began with the new moon after the autumnal equinox, and they had an official residence (ἐφορεῖον) in the Agora. Every full citizen was eligible and no property qualification was required.

The ephors summoned and presided over meetings of the Gerousia and Apella, and formed the executive committee responsible for carrying out decrees. In their dealings with the kings they represented the supremacy of the people. There was a monthly exchange of oaths, the kings swearing to rule according to the laws, the ephors undertaking on this condition to maintain the royal authority (Xen. *Resp. Laced.* 15. 7). They alone might remain seated in a king's presence, and had power to try and even to imprison a king, who must appear before them at the third summons. Two of them accompanied the army in the field, not interfering with the king's conduct of the campaign, but prepared, if need be, to bring him to trial on his return. The ephors, again, exercised a general guardianship of law and custom and superintended the training of the young. They shared the criminal jurisdiction of the Gerousia and decided civil suits. The administration of taxation, the distribution of booty, and the regulation of the calendar also devolved upon them. They could actually put *perioeci* to death without trial, if we may believe Isocrates (xii. 181), and were responsible for protecting the state against the helots, against whom they formally declared war on entering office, so as to be able to kill any whom they regarded as dangerous without violating religious scruples. Finally, the ephors were supreme in questions of foreign policy. They enforced, when necessary, the alien acts (ξενηλασία), negotiated with foreign ambassadors, instructed generals, sent out expeditions and were the guiding spirits of the Spartan confederacy.

See the constitutional histories of G. Gilbert (Eng. trans.), pp. 16, 52-59; G. Busolt, p. 84 ff., V. Thumser, p. 241 ff., G.F. Schömann (Eng. trans.), p. 236 ff., A.H.J. Greenidge, p. 102 ff.; Szanto's article "Ephoroi" in Pauly-Wissowa, *Realencyclopädie*, v. 2860 ff.; Ed. Meyer, *Forschungen zur alten Geschichte*, i. 244 ff.; C.O. Müller, *Dorians*, bk. iii. ch. vii.; G. Grote, *History of Greece*, pt. ii. ch. vi.; G. Busolt, *Griechische Geschichte*, i.<sup>2</sup> 555 ff.; B. Niese, *Historische Zeitschrift*, lxii. 58 ff. Of the many monographs dealing with this subject the following are specially useful: G. Dum, *Entstehung und Entwicklung des spartan. Ephorats* (Innsbruck, 1878); H.K. Stein, *Das spartan. Ephorat bis auf Cheilon* (Paderborn, 1870); K. Kuchtner, *Entstehung und ursprüngliche Bedeutung des spartan. Ephorats* (Munich, 1897); C. Frick, *De ephoris Spartanis* (Göttingen, 1872); A. Schaefer, *De ephoris Lacedaemoniis* (Greifswald, 1863); E. von Stern, *Zur Entstehung und ursprünglichen Bedeutung des Ephorats in Sparta* (Berlin, 1894).

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(M. N. T.)

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**EPHORUS** (c. 400-330 B.C.), of Cyme in Aeolis, in Asia Minor, Greek historian. Together with the historian Theopompus he was a pupil of Isocrates, in whose school he attended two courses of rhetoric. But he does not seem to have made much progress in the art, and it is said to have been at the suggestion of Isocrates himself that he took up literary composition and the study of history. The fruit of his labours was his ἱστορίαι in 29 books, the first universal history, beginning with the return of the Heraclidae to Peloponnesus, as the first well-attested historical event. The whole work was edited by his son Demophilus, who added a 30th book, containing a summary description of the Social War and ending with the taking of Perinthus (340) by Philip of Macedon (cf. Diod. Sic. xvi. 14 with xvi. 76). Each book was complete in itself, and had a separate title and preface. It is clear that Ephorus made critical use of the best authorities, and his work, highly praised and much read, was freely drawn upon by Diodorus Siculus<sup>1</sup> and other compilers. Strabo (viii. p. 332) attaches much importance to his geographical investigations, and praises him for being the first to separate the historical from the merely geographical element. Polybius (xii. 25 g) while crediting him with a knowledge of the conditions of naval warfare, ridicules his description of the battles of Leuctra and Mantinea as showing ignorance of the nature of land operations. He was further to be commended for drawing (though not always) a sharp line of demarcation between the mythical and historical (Strabo ix. p. 423); he even recognized that a profusion of detail, though lending corroborative force to accounts of recent events, is ground for suspicion in reports of far-distant history. His style was high-flown and artificial, as was natural considering his early training, and he frequently sacrificed truth to rhetoric effect; but, according to Dionysius of Halicarnassus, he and Theopompus were the only historical writers whose language was accurate and finished. Other works attributed to him were: —*A Treatise on Discoveries; Respecting Good and Evil Things; On Remarkable Things in Various Countries* (it is doubtful whether these were separate works, or merely extracts from the *Histories*); *A Treatise on my Country*, on the history and antiquities of Cyme, and an essay *On Style*, his only rhetorical work, which is occasionally mentioned by the rhetorician Theon. Nothing is known of his life, except the statement in Plutarch that he declined to visit the court of Alexander the Great.

Fragments in C.W. Müller, *Fragmenta historicorum Graecorum*, i., with critical introduction on the life and writings of

- 1 It is now generally recognized, thanks to Volquardsen and others, that Ephorus is the principal authority followed by Diodorus, except in the chapters relating to Sicilian history.

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**EPHRAEM SYRUS** (Ephraim the Syrian), a saint who lived in Mesopotamia during the first three quarters of the 4th century A.D. He is perhaps the most influential of all Syriac authors; and his fame as a poet, commentator, preacher and defender of orthodoxy has spread throughout all branches of the Christian Church. This reputation he owes partly to the vast fertility of his pen—according to the historian Sozomen he was credited with having written altogether 3,000,000 lines—partly to the elegance of his style and a certain measure of poetic inspiration, more perhaps to the strength and consistency of his personal character, and his ardour in defence of the creed formulated at Nicaea.

An anonymous life of Ephraim was written not long after his death in 373. The biography has come down to us in two recensions. But in neither form is it free from later interpolation; and its untrustworthiness is shown by its conflicting with data supplied by his own works, as well as by the manner in which it is overloaded with miraculous events. The following is a probable outline of the main facts of Ephraim's life. He was born in the reign of Constantine (perhaps in 306) at or near Nisibis. His father was a pagan, the priest of an idol called Abnil or Abizal.<sup>1</sup> During his boyhood Ephraim showed a repugnance towards heathen worship, and was eventually driven by his father from the home. He became a ward and disciple of the famous Jacob—the same who attended the Council of Nicaea as bishop of Nisibis, and died in 338. At his hands Ephraim seems to have received baptism at the age of 18 or of 28 (the two recensions differ on this point), and remained at Nisibis till its surrender to the Persians by Jovian in 363. Probably in the course of these years he was ordained a deacon, but from his humble estimate of his own worth refused advancement to any higher degree in the church. He seems to have played an important part in guiding the fortunes of the city during the war begun by Shapur II. in 337, in the course of which Nisibis was thrice unsuccessfully besieged by the Persians (in 338, 346 and 350). The statements of his biographer to this effect accord with the impression we derive from his own poems (*Carmina Nisibena*, 1-21). His intimate relations with Bishop Jacob were continued with the three succeeding bishops—Babu (338-?349), Vologaeses (?349-361), and Abraham—on all of whom he wrote encomia. The surrender of the city in 363 to the Persians resulted in a general exodus of the Christians, and Ephraim left with the rest. After visiting Amid (Diarbekr) he proceeded to Edessa, and there settled and spent the last ten years of his life. He seems to have lived mainly as a hermit outside the city: his time was devoted to study, writing, teaching and the refutation of heresies. It is possible that during these years he paid a visit to Basil at Caesarea. Near the end of his life he rendered great public service by distributing provisions in the city during a famine. The best attested date for his death is the 9th of June 373. It is clear that this chronology leaves no room for the visit to Egypt, and the eight years spent there in refuting Arianism, which are alleged by his biographer. Perhaps, as has been surmised, there may be confusion with another Ephraim. Nor can he have written the funeral panegyric on Basil who survived him by three months. But with all necessary deductions the biography is valuable as witnessing to the immense reputation for sanctity and for theological acumen which Ephraim had gained in his lifetime, or at least soon after he died. His biographer's statement as to his habits and appearance is worth quoting, and is probably true:—"From the time he became a monk to the end of his life his only food was barley bread and sometimes pulse and vegetables: his drink was water. And his flesh was dried upon his bones, like a potter's sherd. His clothes were of many pieces patched together, the colour of dirt. In stature he was little; his countenance was always sad, and he never condescended to laughter. And he was bald and beardless."

The statement in his Life that Ephraim miraculously learned Coptic falls to the ground with the narrative of his Egyptian visit: and the story of his suddenly learning to speak Greek through the prayer of St Basil is equally unworthy of credence. He probably wrote only in Syriac, though he may have possessed some knowledge of Greek and possibly of Hebrew. But many of his works must have been early translated into other languages; and we possess in MSS. versions into Greek, Armenian, Coptic, Arabic and Ethiopic. The Greek versions occupy three entire volumes of the Roman folio edition, and the extant Armenian versions (mainly of N.T. commentaries) were published at Venice in four volumes in 1836.

It was primarily as a sacred poet that Ephraim impressed himself on his fellow-countrymen. With the exception of his commentaries on scripture, nearly all his extant Syriac works are composed in metre. In many cases the metrical structure is of the simplest, consisting only in the arrangement of the discourse in lines of uniform length—usually heptasyllabic (Ephraim's favourite metre) or pentasyllabic. A more complicated arrangement is found in other poems, such as the *Carmina Nisibena*: these are made up of strophes, each consisting of lines of different lengths according to a settled scheme, with a recurring refrain. T.J. Lamy has estimated that, in this class of poems, there are as many as 66 different varieties of metres to be found in the works of Ephraim. These strophic poems were set to music, and sung by alternating choirs of girls. According to Ephraim's biographer, his main motive for providing these hymns set to music was his desire to counteract the baneful effects produced by the heretical hymns of Bardaisan and his son Harmonius, which had enjoyed popularity and been sung among the Edessenes for a century and a half.

The subject-matter of Ephraim's poems covers all departments of theology. Thus the Roman edition contains (of metrical works) exegetical discourses, hymns on the Nativity of Christ, 65 hymns against heretics, 85 on the Faith against sceptics, a discourse against the Jews, 85 funeral hymns, 4 on freewill, 76 exhortations to repentance, 12 hymns on paradise, and 12 on miscellaneous subjects. The edition of Lamy has added many other poems, largely connected with church festivals. It must be confessed that, judged by Western standards, the poems of Ephraim are prolix and wearisome in the extreme, and are distinguished by few striking poetic beauties. And so far as they are made the vehicle of reasoning, their efficiency is seriously hampered by their poetic form. On the other hand, it is fair to remember that the taste of Ephraim's countrymen in poetry was very different from ours. As Duval remarks: "quant à la prolixité de saint Éphrem que nous trouvons parfois fastidieuse, on ne peut la condamner sans tenir compte du goût des Syriens qui aimaient les répétitions et les développements de la même pensée, et voyaient des qualités là où nous trouvons des défauts" (*Littér. syriaque*, p. 19). He is no worse in these respects than the best of the Syriac writers who succeeded him. And he surpasses almost all of them in the richness of his diction, and his skill in the use of metaphors and illustrations.

Of Ephraim as a commentator on Scripture we have only imperfect means of judging. His commentaries on the O.T. are at present accessible to us only in the form they had assumed in the *Catena Patrum* of Severus (compiled in 861), and to some extent in quotations by later Syriac commentators. His commentary on the Gospels is of great importance in connexion with the textual history of the N.T., for the text on which he composed it was that of the Diatessaron. The Syriac original is lost: but the ancient Armenian version survives, and was published at Venice in 1836 along with Ephraim's commentary on the Pauline epistles (also only extant in Armenian) and some other works. A Latin version of the Armenian Diatessaron commentary has been made by Aucher and Mösinger (Venice, 1876). Using this version as a clue, J.R. Harris<sup>2</sup> has been able to identify a number of Syriac quotations from or references to this commentary in the works of Isho'dadh, Bar-Kepha (Severus), Bar-šalibi and Barhebraeus. Although, as Harris points out, it is unlikely that the original text of the Diatessaron had come down unchanged through the two centuries to Ephraim's day, the text on which he comments was in the main unaffected by the revision which produced the Peshitta. Side by side with this conclusion may be placed the result of F.C. Burkitt's<sup>3</sup> careful

examination of the quotations from the Gospels in the other works of Ephraim; he shows conclusively that in all the undoubtedly genuine works the quotations are from a pre-Peshitta text.

As a theologian, Ephraim shows himself a stout defender of Nicæan orthodoxy, with no leanings in the direction of either the Nestorian or the Monophysite heresies which arose after his time. He regarded it as his special task to combat the views of Marcion, of Bardaisan and of Mani.

To the modern historian Ephraim's main contribution is in the material supplied by the 72 hymns<sup>4</sup> known as *Carmina Nisibena* and published by G. Bickell in 1866. The first 20 poems were written at Nisibis between 350 and 363 during the Persian invasions; the remaining 52 at Edessa between 363 and 373. The former tell us much of the incidents of the frontier war, and particularly enable us to reconstruct in detail the history of the third siege of Nisibis in 350.

Of the many editions of Ephraim's works a full list is given by Nestle in *Realenk. f. protest. Theol. und Kirche* (3rd ed.). For modern students the most important are: (1) the great folio edition in 6 volumes (3 of works in Greek and 3 in Syriac), in which the text is throughout accompanied by a Latin version (Rome, 1732-1746); on the unsatisfactory character of this edition (which includes many works that are not Ephraim's) and especially of the Latin version, see Burkitt, *Ephraim's Quotations*, pp. 4 sqq.; (2) *Carmina Nisibena*, edited with a Latin translation by G. Bickell (Leipzig, 1866); (3) *Hymni et sermones*, edited with a Latin translation by T.J. Lamy (4 vols., Malines, 1882-1902). Many selected homilies have been edited or translated by Overbeck, Zingerle and others (cf. Wright, *Short History*, pp. 35 sqq.); a selection of the *Hymns* was translated by H. Burgess, *Select Metrical Hymns of Ephrem Syrus* (1853). Of the two recensions of Ephraim's biography, one was edited in part by J.S. Assemani (B.O. i. 26 sqq.) and in full by S.E. Assemani in the Roman edition (iii. pp. xxiii.-lxiii.); the other by Lamy (ii. 5-90) and Bedjan (*Acta mart. et sanct.* iii. 621-665). The long poem on the history of Joseph, twice edited by Bedjan (Paris, 1887 and 1891) and by him attributed to Ephraim, is more probably the work of Balai.

(N. M.)

- 1 It is true that in the *Confession* attributed to him and printed among his Greek works in the first volume of the Roman edition he speaks (p. 129) of his parents as having become martyrs for the Christian faith. But this document is of very doubtful authenticity.
- 2 *Fragments of the Commentary of Ephrem Syrus upon the Diatessaron* (London, 1895).
- 3 "Ephraim's Quotations from the Gospel," in *Texts and Studies*, vol. vii. (Cambridge, 1901).
- 4 There were originally 77, but 5 have perished.

**EPHRAIM**, a tribe of Israel, called after the younger son of Joseph, who in his benediction exalted Ephraim over the elder brother Manasseh (Gen. xlvi.). These two divisions were often known as the "house of Joseph" (Josh. xvii. 14 sqq.; Judg. i. 22; 2 Sam. xix. 20; 1 Kings xi. 28). The relations between them are obscure; conflicts are referred to in Is. ix. 21,<sup>1</sup> and Ephraim's proud and ambitious character is indicated in its demands as narrated in Josh. xvii. 14; Judg. viii. 1-3, xii. 1-6. throughout, Ephraim played a distinctive and prominent part; it probably excelled Manasseh in numerical strength, and the name became a synonym for the northern kingdom of Israel. Originally the name may have been a geographical term for the central portion of Palestine. Regarded as a tribe, it lay to the north of Benjamin, which traditionally belongs to it; but whether the young "brother" (see **BENJAMIN**) sprang from it, or grew up separately, is uncertain. Northwards, Ephraim lost itself in Manasseh, even if it did not actually include it (Judg. i. 27; 1 Chron. vii. 29); the boundaries between them can hardly be recovered. Ephraim's strength lay in the possession of famous sites: Shechem, with the tomb of the tribal ancestor, also one of the capitals; Shiloh, at one period the home of the ark; Timnath-Serah (or Heres), the burial-place of Joshua; and Samaria, whose name was afterwards extended to the whole district (see **SAMARIA**).

Shechem itself was visited by Abraham and Jacob, and the latter bought from the sons of Hamor a burial-place (Gen. xxxiii. 19). The story of Dinah may imply some early settlement of tribes in its vicinity (but see **SIMEON**), and the reference in Gen. xlvi. 22 (see R.V. marg.) alludes to its having been forcibly captured. But how this part of Palestine came into the hands of the Israelites is not definitely related in the story of the invasion (see **JOSHUA**).

A careful discussion of the Biblical data referring to Ephraim is given by H.W. Hogg, *Ency. Bib.*, s.v. On the characteristic narratives which appear to have originated in Ephraim (viz. the Ephraimite or Elohist source, E), see **GENESIS** and **BIBLE: Old Testament Criticism**. See further **ABIMELECH**; **GIDEON**; **MANASSEH**; and **Jews: History**.

- 1 Inter-tribal feuds during the period of the monarchy may underlie the events mentioned in 1 Kings xvi. 9 sq., 21 sq.; 2 Kings xv. 10, 14.

**EPHTHALITES**, or **WHITE HUNS**. This many-named and enigmatical tribe was of considerable importance in the history of India and Persia in the 5th and 6th centuries, and was known to the Byzantine writers, who call them Ἐφθαλίτοι, Εὐθαλίτοι Νεφθαλίτοι or Ἀββελοί. The last of these is an independent attempt to render the original name, which was probably something like Aptal or Haptal, but the initial N of the third is believed to be a clerical error. They were also called Λευκοὶ Οὐννοὶ or Χοῦνοὶ, White (that is fair-skinned) Huns. In Arabic and Persian they are known as Haital and in Armenian as Haithal, Idal or Hephthal. The Chinese name Yetha seems an attempt to represent the same sound. In India they were called Hūnas. Epththalite is the usual orthography, but Hephthalite is perhaps more correct.

Our earliest information about the Epththalites comes from the Chinese chronicles, in which it is stated that they were originally a tribe of the great Yue-Chi (*q.v.*), living to the north of the Great Wall, and in subjection to the Jwen-Jwen, as were also the Turks at one time. Their original name was Hoa or Hoa-tun; subsequently they styled themselves Ye-tha-i-li-to after the name of their royal family, or more briefly Ye-tha. Before the 5th century A.D. they began to move westwards, for about 420 we find them in Transoxiana, and for the next 130 years they were a menace to Persia, which they continually and successfully invaded, though they never held it as a conquest. The Sassanid king, Bahram V., fought several campaigns with them and succeeded in keeping them at bay, but they defeated and killed Peroz (Firūz), A.D. 484. His son Kavadh I. (Kobad), being driven out of Persia, took refuge with the Epththalites, and recovered his throne with the assistance of their khan, whose daughter he had married, but subsequently he engaged in prolonged hostilities with them. The Persians were not quit of the Epththalites until 557 when Chosroes Anushirwan destroyed their power with the assistance of the Turks, who now make their first appearance in western Asia.

The Huns who invaded India appear to have belonged to the same stock as those who molested Persia. The headquarters of the horde were at Bamian and at Balkh, and from these points they raided south-east and south-west. Skandagupta repelled an invasion in 455, but the defeat of the Persians in 484 probably stimulated their activity, and at the end of the 5th century their chief Toromana penetrated to Malwa in central India and succeeded in holding it for some time. His son Mihiragula (*c.*

510-540) made Sakāla in the Punjab his Indian capital, but the cruelty of his rule provoked the Indian princes to form a confederation and revolt against him about 528. He was not, however, killed, but took refuge in Kashmir, where after a few years he seized the throne and then attacked the neighbouring kingdom of Gandhara, perpetrating terrible massacres. About a year after this he died (c. 540), and shortly afterwards the Ephthalites collapsed under the attacks of the Turks. They do not appear to have moved on to another sphere, as these nomadic tribes often did when defeated, and were probably gradually absorbed in the surrounding populations. Their political power perhaps continued in the Gurjara empire, which at one time extended to Bengal in the east and the Nerbudda in the south, and continued in a diminished form until A.D. 1040. These Gurjaras appear to have entered India in connexion with the Hunnish invasions.

Our knowledge of the Indian Hūnas is chiefly derived from coins, from a few inscriptions distributed from the Punjab to central India, and from the account of the Chinese pilgrim Hsūan Tsang, who visited the country just a century after the death of Mihiragula. The Greek monk Cosmas Indicopleustes, who visited India about 530, describes the ruler of the country, whom he calls Gollas, as a White Hun king, who exacted an oppressive tribute with the help of a large army of cavalry and war elephants. Gollas no doubt represents the last part of the name Mihiragula or Mihirakula.

The accounts of the Ephthalites, especially those of the Indian Hūnas, dwell on their ferocity and cruelty. They are represented as delighting in massacres and torture, and it is said that popular tradition in India still retains the story that Mihiragula used to amuse himself by rolling elephants down a precipice and watching their agonies. Their invasions shook Indian society and institutions to the foundations, but, unlike the earlier Kushans, they do not seem to have introduced new ideas into India or have acted as other than a destructive force, although they may perhaps have kept up some communication between India and Persia. The first part of Mihiragula seems to be the name of the Persian deity Mithra, but his patron deity was Śiva, and he left behind him the reputation of a ferocious persecutor of Buddhism. Many of his coins bear the Nandi bull (Śiva's emblem), and the king's name is preceded by the title *śahi* (shah), which had previously been used by the Kushan dynasty. Toramana's coins are found plentifully in Kashmir, which, therefore, probably formed part of the Hūna dominions before Mihiragula's time, so that when he fled there after his defeat he was taking refuge, if not with his own subjects, at least with a kindred clan.

Greek writers give a more flattering account of the Ephthalites, which may perhaps be due to the fact that they were useful to the East Roman empire as enemies of Persia and also not dangerously near. Procopius says that they were far more civilized than the Huns of Attila, and the Turkish ambassador who was received by Justin is said to have described them as ἄστυκοί, which may merely mean that they lived in the cities which they conquered. The Chinese writers say that their customs were like those of the Turks; that they had no cities, lived in felt tents, were ignorant of writing and practised polyandry. Nothing whatever is known of their language, but some scholars explain the names Toramana and Javula as Turkish.

For the possible connexion between the Ephthalites and the European Huns see [HUNS](#). The Chinese statement that the Hoa or Ye-tha were a section of the great Yue-Chi, and that their customs resembled those of the Turks (Tu-Kiue), is probably correct, but does not amount to much, for the relationship did not prevent them from fighting with the Yue-Chi and Turks, and means little more than that they belonged to the warlike and energetic section of central Asian nomads, which is in any case certain. They appear to have been more ferocious and less assimilative than the other conquering tribes. This may, however, be due to the fact that their contact with civilization was so short; the Yue-Chi and Turks had had some commerce with more advanced races before they played any part in political history, but the Ephthalites appear as raw barbarians, and were annihilated as a nation in little more than a hundred years. Like the Yue-Chi they have probably contributed to form some of the physical types of the Indian population, and it is noticeable that polyandry is a recognized institution among many Himalayan tribes, and is also said to be practised secretly by the Jats and other races of the plains.

Among original authorities may be consulted Procopius, Menander Protector, Cosmas Indicopleustes (trans. McCrindle, Hakluyt Society, 1897), the Kashmir chronicle *Rajataranginī* (trans. Stein, 1900, and Yüan Chwang). See also A. Stein, *White Huns and Kindred Tribes* (1905); O. Franke, *Beiträge aus chinesischen Quellen zur Kenntnis der Türkvölker und Skythen* (1904); Ujfalvy, *Mémoire sur les Huns Blancs* (1898); Drouin, *Mémoire sur les Huns Ephthalites* (1895); and various articles by Vincent Smith, Specht, Drouin, and E.H. Parker in the *Journal of the Royal Asiatic Society*, *Journal asiatique*, *Revue numismatique*, *Asiatic Quarterly*, &c.

(C. EL.)

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**ÉPI**, the French architectural term for a light finial, generally of metal, but sometimes of terra-cotta, forming the termination of a spire or the angle of a roof.

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**EPICENE** (from the Gr. ἐπίκοινος, common), a term in Greek and Latin grammar denoting nouns which, possessing but one gender, are used to describe animals of either sex. In English grammar there are no true epicene nouns, but the term is sometimes used instead of *common gender*. In figurative and literary language, epicene is an adjective applied to persons having the characteristics of both sexes, and hence is occasionally used as a synonym of "effeminate."

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**EPICHRMUS** (c. 540-450 B.C.), Greek comic poet, was born in the island of Cos. Early in life he went to Megara in Sicily, and after its destruction by Gelo (484) removed to Syracuse, where he spent the rest of his life at the court of Hiero, and died at the age of ninety or (according to a statement in Lucian, *Macrobii*, 25) ninety-seven. A brazen statue was set up in his honour by the inhabitants, for which Theocritus composed an inscription (*Epigr.* 17). Epicharmus was the chief representative of the Sicilian or Dorian comedy. Of his works 35 titles and a few fragments have survived. In the city of tyrants it would have been dangerous to present comedies like those of the Athenian stage, in which attacks were made upon the authorities. Accordingly, the comedies of Epicharmus are of two kinds, neither of them calculated to give offence to the ruler. They are either mythological travesties (resembling the satyric drama of Athens) or character comedies. To the first class belong the *Busiris*, in which Heracles is represented as a voracious glutton; the *Marriage of Hebe*, remarkable for a lengthy list of dainties. The second class dealt with different classes of the population (the sailor, the prophet, the boor, the parasite). Some of the plays seem to have bordered on the political, as *The Plunderings*, describing the devastation of Sicily in the time of the poet. A short fragment has been discovered (in the Rainer papyri) from the Ὀδυσσεὺς αὐτόμολος, which told how Odysseus got inside Troy in the disguise of a beggar and obtained valuable information. Another feature of his works was the large

number of excellent sentiments expressed in a brief proverbial form; the Pythagoreans claimed him as a member of their school, who had forsaken the study of philosophy for the writing of comedy. Plato (*Theaetetus*, 152 E) puts him at the head of the masters of comedy, coupling his name with Homer and, according to a remark in Diogenes Laërtius, Plato was indebted to Epicharmus for much of his philosophy. Ennius called his didactic poem on natural philosophy *Epicharmus* after the comic poet. The metres employed by Epicharmus were iambic trimeter, and especially trochaic and anapaestic tetrameter. The plot of the plays was simple, the action lively and rapid; hence they were classed among the *fabulae motoriae* (stirring, bustling), as indicated in the well-known line of Horace (*Epistles*, ii. 1. 58):

“Plautus ad exemplar Siculi properare Epicharmi.”

Epicharmus is the subject of articles in Suidas and Diogenes Laërtius (viii. 3). See A.O. Lorenz, *Leben und Schriften des Koers E.* (with account of the Doric drama and fragments, 1864); J. Girard, *Études sur la poésie grecque* (1884); Kaibel in Pauly-Wissowa's *Realencyclopädie*, according to whom Epicharmus was a Siceliot; for the papyrus fragment, Blass in *Jahrbücher für Philologie*, cxxxix., 1889.

**EPIC POETRY**, or *ÉPOS* (from the Gr. ἔπος, a story, and ἐπικός, pertaining to a story), the names given to the most dignified and elaborate forms of narrative poetry. The word *epopee* is also, but more rarely, employed to designate the same thing, ἔποποιός in Greek being a maker of epic poetry, and ἔποποιός what he makes.

It is to Greece, where the earliest literary monuments which we possess are of an epic character, that we turn for a definition of these vast heroic compositions, and we gather that their subject-matter was not confined, as Voltaire and the critics of the 18th century supposed, to “narratives in verse of warlike adventures.” When we first discover the epus, hexameter verse has already been selected for its vehicle. In this form epic poems were composed not merely dealing with war and personal romance, but carrying out a didactic purpose, or celebrating the mysteries of religion. These three divisions, to which are severally attached the more or less mythical names of Homer, Hesiod and Orpheus seem to have marked the earliest literary movement of the Greeks. But, even here, we must be warned that what we possess is not primitive; there had been unwritten epics, probably in hexameters, long before the composition of any now-surviving fragment. The saga of the Greek nation, the catalogue of its arts and possessions, the rites and beliefs of its priesthood, must have been circulated, by word of mouth, long before any historical poet was born. We look upon Homer and Hesiod as records of primitive thought, but Professor Gilbert Murray reminds us that “our *Iliad*, *Odyssey*, *Erga* and *Theogony* are not the first, nor the second, nor the twelfth of such embodiments.” The early epic poets, Lesches, Linus, Orpheus, Arctinus, Eugammon are the veriest shadows, whose names often betray their symbolic and fabulous character. It is now believed that there was a class of minstrels, the Rhapsodists or Homeridae, whose business it was to recite poetry at feasts and other solemn occasions. “The real bards of early Greece were all nameless and impersonal.” When our tradition begins to be preserved, we find everything of a saga-character attributed to Homer, a blind man and an inhabitant of Chios. This gradually crystallized until we find Aristotle definitely treating Homer as a person, and attributing to him the composition of three great poems, the *Iliad*, the *Odyssey* and the *Margites*, now lost (see HOMER). The first two of these have been preserved and form for us the type of the ancient epic; when we speak of epic poetry, we unconsciously measure it by the example of the *Iliad* and the *Odyssey*. It is quite certain, however, that these poems had not merely been preceded by a vast number of revisions of the mythical history of the country, but were accompanied by innumerable poems of a similar character, now entirely lost. That antiquity did not regard these other epics as equal in beauty to the *Iliad* seems to be certain; but such poems as *Cypria*, *Iliou Persis* (Sack of Ilium) and *Aethiopis* can hardly but have exhibited other sides of the epic tradition. Did we possess them, it is almost certain that we could speak with more assurance as to the scope of epic poetry in the days of oral tradition, and could understand more clearly what sort of ballads in hexameter it was which rhapsodes took round from court to court. In the 4th century B.C. it seems that people began to write down what was not yet forgotten of all this oral poetry. Unfortunately, the earliest critic who describes this process is Proclus, a Byzantine neo-Platonist, who did not write until some 800 years later, when the whole tradition had become hopelessly corrupted. When we pass from Homer and Hesiod, about whose actual existence critics will be eternally divided, we reach in the 7th century a poet, Peisander of Rhodes, who wrote an epic poem, the *Heracleia*, of which fragments remain. Other epic writers, who appear to be undoubtedly historic, are Antimachus of Colophon, who wrote a *Thebais*; Panyasis, who, like Peisander, celebrated the feats of Heracles; Choerilus of Samos; and Anyte, of whom we only know that she was an epic poetess, and was called “The female Homer.” In the 6th and 5th centuries B.C. there was a distinct school of philosophical epic, and we distinguish the names of Xenophanes, Parmenides and Empedocles as the leaders of it.

From the dawn of Latin literature epic poetry seems to have been cultivated in Italy. A Greek exile, named Livius Andronicus, translated the *Odyssey* into Latin during the first Punic War, but the earliest original epic of Rome was the lost *Bellum Punicum* of Naevius, a work to which Virgil was indebted. A little later, Ennius composed, about 172 B.C., in 18 books, an historical epic of the *Annales*, dealing with the whole chronicle of Rome. This was the foremost Latin poem, until the appearance of the *Aeneid*; it was not imitated, remaining, for a hundred years, as Mr Mackail has said, “not only the unique, but the satisfying achievement in this kind of poetry.” Virgil began the most famous of Roman epics in the year 30 B.C., and when he died, nine years later, he desired that the MS. of the *Aeneid* should be burned, as it required three years' work to complete it. Nevertheless, it seems to us, and seemed to the ancient world, almost perfect, and a priceless monument of art; it is written, like the great Greek poems on which it is patently modelled, in hexameters. In the next generation, the *Pharsalia* of Lucan, of which Cato, as the type of the republican spirit, is the hero, was the principal example of Latin epic. Statius, under the Flavian emperors, wrote several epic poems, of which the *Thebaid* survives. In the 1st century A.D. Valerius Flaccus wrote the *Argonautica* in 8 books, and Silius Italicus the *Punic War*, in 17 books; these authors show a great decline in taste and merit, even in comparison with Statius, and Silius Italicus, in particular, is as purely imitative as the worst of the epic writers of modern Europe. At the close of the 4th century the style revived with Claudian, who produced five or six elaborate historical and mythological epics of which the *Rape of Proserpine* was probably the most remarkable; in his interesting poetry we have a valuable link between the Silver Age in Rome and the Italian Renaissance. With Claudian the history of epic poetry among the ancients closes.

In mediæval times there existed a large body of narrative poetry to which the general title of Epic has usually been given. Three principal schools are recognized, the French, the Teutonic and the Icelandic. Teutonic epic poetry deals, as a rule, with legends founded on the history of Germany in the 4th, 5th and 6th centuries, and in particular with such heroes as Ermanaric, Attila and Theodoric. But there is also an important group in it which deals with English themes, and among these *Beowulf*, *Waldere*, *The Lay of Maldon* and *Finnesburh* are pre-eminent. To this group is allied the purely German poem of *Hildebrand*, attributed to c. 800. Among these *Beowulf* is the only one which exists in anything like complete form, and it is of all examples of Teutonic epic the most important. With all its trivialities and incongruities, which belong to a barbarous age, *Beowulf* is yet a solid and comprehensive example of native epic poetry. It is written, like all old Teutonic work of the kind, in alliterative unrhymed rhythm. In Iceland, a new heroic literature was invented in the middle ages, and to this we owe the Sagas, which are, in fact, a reduction to prose of the epics of the warlike history of the North. These Sagas took the place of a group of archaic Icelandic epics, the series of which seems to have closed with the noble poem of *Atlamál*, the principal surviving specimen of epic poetry as it was cultivated in the primitive literature of Iceland. The surviving epical fragments of Icelandic composition are found thrown together in the *Codex Regius*, under the title of *The Elder Edda*, a most precious MS. discovered in the 17th century. The Icelandic epics seem to have been shorter and more episodical in character than the lost

Teutonic specimens; both kinds were written in alliterative verse. It is not probable that either possessed the organic unity and vitality of spirit which make the Sagas so delightful. The French medieval epics (see [CHANSONS DE GESTE](#)) are late in comparison with those of England, Germany and Iceland. They form a curious transitional link between primitive and modern poetry; the literature of civilized Europe may be said to begin with them. There is a great increase of simplicity, a great broadening of the scene of action. The Teutonic epics were obscure and intense, the French *chansons de geste* are lucid and easy. The existing masterpiece of this kind, the magnificent *Roland*, is doubtless the most interesting and pleasing of all the epics of medieval Europe. Professor Ker's analysis of its merits may be taken as typical of all that is best in the vast body of epic which comes between the antique models, which were unknown to the medieval poets, and the artificial epics of a later time which were founded on vast ideal themes, in imitation of the ancients. "There is something lyrical in *Roland*, but the poem is not governed by lyrical principles; it requires the deliberation and the freedom of epic; it must have room to move in before it can come up to the height of its argument. The abruptness of its periods is not really an interruption of its even flight; it is an abruptness of detail, like a broken sea with a larger wave moving under it; it does not impair or disguise the grandeur of the movement as a whole." Of the progress and decline of the *chansons de geste* (*q.v.*) from the ideals of *Roland* a fuller account is given elsewhere. To the *Nibelungenlied* (*q.v.*) also, detailed attention is given in a separate article.

What may be called the artificial or secondary epics of modern Europe, founded upon an imitation of the *Iliad* and the *Aeneid*, are more numerous than the ordinary reader supposes, although but few of them have preserved much vitality. In Italy the *Chanson de Roland* inspired romantic epics by Luigi Pulci (1432-1487), whose *Morgante Maggiore* appeared in 1481, and is a masterpiece of burlesque; by M.M. Boiardo (1434-1494), whose *Orlando Innamorato* was finished in 1486; by Francesco Bello (1440?-1495), whose *Mambriano* was published in 1497; by Lodovico Ariosto (*q.v.*), whose *Orlando Furioso*, by far the greatest of its class, was published in 1516, and by Luigi Dolce (1508-1568), as well as by a great number of less illustrious poets. G.G. Trissino (1478-1549) wrote a *Deliverance of Italy from the Goths* in 1547, and Bernardo Tasso (1493-1569) an *Amadigi* in 1559; Berni remodelled the epic of Boiardo in 1541, and Teofilo Folengo (1491-1544), ridiculed the whole school in an *Orlandino* of 1526. An extraordinary feat of mock-heroic epic was *The Bucket* (1622) of Alessandro Tassoni (1565-1638). The most splendid of all the epics of Italy, however, was, and remains, the *Jerusalem Delivered* of Torquato Tasso (*q.v.*), published originally in 1580, and afterwards rewritten as *The Conquest of Jerusalem*, 1593. The fantastic *Adone* (1623) of G.B. Marini (1569-1625) and the long poems of Chiabrera, close the list of Italian epics. Early Portuguese literature is rich in epic poetry. Luis Pereira Brandão wrote an *Elegiada* in 18 books, published in 1588; Jeronimo Corte-Real (d. 1588) a *Shipwreck of Sepulveda* and two other epics; V.M. Quevedo, in 1601, an *Alphonso of Africa*, in 12 books; Sá de Menezes (d. 1664) a *Conquest of Malacca*, 1634; but all these, and many more, are obscured by the glory of Camoens (*q.v.*), whose magnificent *Lusiads* had been printed in 1572, and forms the summit of Portuguese literature. In Spanish poetry, the *Poem of the Cid* takes the first place, as the great national epic of the middle ages; it is supposed to have been written between 1135 and 1175. It was followed by the *Rodrigo*, and the medieval school closes with the *Alphonso XI.* of Rodrigo Yañez, probably written at the close of the 12th century. The success of the Italian imitative epics of the 15th century led to some imitation of their form in Spain. Juan de la Cueva (1550?-1606) published a *Conquest of Bética* in 1603; Cristóbal de Virues (1550-1610) a *Montserrat*, in 1588; Luis Barahona de Soto continued Ariosto in a *Tears of Angélica*; Gutiérrez wrote an *Austriada* in 1584; but perhaps the finest modern epic in Spanish verse is the *Araucana* (1569-1590) of Alonso de Ercilla y Zúñiga (1533-1595), "the first literary work of merit," as Mr Fitzmaurice-Kelly remarks, "composed in either American continent." In France, the epic never flourished in modern times, and no real success attended the *Franziade* of Ronsard, the *Alaric* of Scudéry, the *Pucelle* of Chapelain, the *Divine Épopée* of Soumet, or even the *Henriade* of Voltaire. In English literature *The Faery Queen* of Spenser has the same claim as the Italian poems mentioned above to bear the name of epic, and Milton, who stands entirely apart, may be said, by his isolated *Paradise Lost*, to take rank with Homer and Virgil, as one of the three types of the mastery of epical composition.

See Bossu, *Traité du poeme épique* (1675); Voltaire, *Sur la poésie épique*; Fauviel, *L'Origine de l'épopée chevaleresque* (1832); W.P. Ker, *Epic and Romance* (1897), and *Essays in Medieval Literature* (1905); Gilbert Murray, *History of Ancient Greek Literature* (1897); W. von Christ, *Geschichte der griechischen Litteratur* (1879); Gaston Paris, *La Littérature française au moyen âge* (1890); Léon Gautier, *Les Épopées françaises* (1865-1868). For works on the Greek epics see also [GREEK LITERATURE](#) and [CYCLE](#).

(E. G.)

**EPICTETUS** (born *c.* A.D. 60), Greek philosopher, was probably a native of Hierapolis in south-west Phrygia. The name Epictetus is merely the Greek for "acquired" (from ἐπικτησθαι); his original name is not known. As a boy he was a slave in the house of Epaphroditus, a freedman and courtier of the emperor Nero. He managed, however, to attend the lectures of the Stoic Musonius Rufus, and subsequently became a freedman. He was lame and of weakly health. In 90 he was expelled with the other philosophers by Domitian, who was irritated by the support and encouragement which the opposition to his tyranny found amongst the adherents of Stoicism. For the rest of his life he settled at Nicopolis, in southern Epirus, not far from the scene of the battle of Actium. There for several years he lived, and taught by close earnest personal address and conversation. According to some authorities he lived into the time of Hadrian; he himself mentions the coinage of the emperor Trajan. His contemporaries and the next generation held his character and teaching in high honour. According to Lucian, the earthenware lamp which had belonged to the sage was bought by an antiquarian for 3000 drachmas. He was never married. He wrote nothing; but much of his teaching was taken down with affectionate care by his pupil Flavius Arrianus, the historian of Alexander the Great, and is preserved in two treatises, of the larger of which, called the *Discourses of Epictetus* (Διατριβαί), four books are still extant. The other treatise is a shorter and more popular work, the *Encheiridion* ("Handbook"). It contains in an aphoristic form the main doctrines of the longer work.

The philosophy of Epictetus is intensely practical, and exhibits a high idealistic type of morality. He is an earnest, sometimes stern and sometimes pathetic, preacher of righteousness, who despises the mere graces of style and the subtleties of an abstruse logic. He has no patience with mere antiquarian study of the Stoical writers. The problem of how life is to be carried out well is the one question which throws all other inquiries into the shade. True education lies in learning to wish things to be as they actually are; it lies in learning to distinguish what is our own from what does not belong to us. But there is only one thing which is fully our own,—that is, our will or purpose. God, acting as a good king and a true father, has given us a will which cannot be restrained, compelled or thwarted. Nothing external, neither death nor exile nor pain nor any such thing, can ever force us to act against our will; if we are conquered, it is because we have willed to be conquered. And thus, although we are not responsible for the ideas that present themselves to our consciousness, we are absolutely and without any modification responsible for the way in which we use them. Nothing is ours besides our will. The divine law which bids us keep fast what is our own forbids us to make any claim to what is not ours; and while enjoining us to make use of whatever is given to us, it bids us not long after what has not been given. "Two maxims," he says, "we must ever bear in mind—that apart from the will there is nothing either good or bad, and that we must not try to anticipate or direct events, but merely accept them with intelligence." We must, in short, resign ourselves to whatever fate and fortune bring to us, believing, as the first article of our creed, that there is a god, whose thought directs the universe, and that not merely in our acts, but even in our thoughts and plans, we cannot escape his eye. In the world the true position of man is that of member of a great system, which comprehends God and men. Each human being is in the first instance a citizen of his own nation or commonwealth; but he is also a member of the great city of gods and men, whereof the city political is only a copy in miniature. All men are the sons of God, and kindred in nature with the divinity. For man, though a member in the system of the world, has also within

him a principle which can guide and understand the movement of all the members; he can enter into the method of divine administration, and thus can learn—and it is the acme of his learning—the will of God, which is the will of nature. Man, said the Stoic, is a rational animal; and in virtue of that rationality he is neither less nor worse than the gods, for the magnitude of reason is estimated not by length nor by height but by its judgments. Each man has within him a guardian spirit, a god within him, who never sleeps; so that even in darkness and solitude we are never alone, because God is within, our guardian spirit. The body which accompanies us is not strictly speaking ours; it is a poor dead thing, which belongs to the things outside us. But by reason we are the masters of those ideas and appearances which present themselves from without; we can combine them, and systematize, and can set up in ourselves an order of ideas corresponding with the order of nature.

The natural instinct of animated life, to which man also is originally subject, is self-preservation and self-interest. But men are so ordered and constituted that the individual cannot secure his own interests unless he contribute to the common welfare. We are bound up by the law of nature with the whole fabric of the world. The aim of the philosopher therefore is to reach the position of a mind which embraces the whole world in its view,—to grow into the mind of God and to make the will of nature our own. Such a sage agrees in his thought with God; he no longer blames either God or man; he fails of nothing which he purposes and falls in with no misfortune unprepared; he indulges in neither anger nor envy nor jealousy; he is leaving manhood for godhead, and in his dead body his thoughts are concerned about his fellowship with God.

The historical models to which Epictetus reverts are Diogenes and Socrates. But he frequently describes an ideal character of a missionary sage, the perfect Stoic—or, as he calls him, the Cynic. This missionary has neither country nor home nor land nor slave; his bed is the ground; he is without wife or child; his only mansion is the earth and sky and a shabby cloak. He must suffer stripes, and must love those who beat him as if he were a father or a brother. He must be perfectly unembarrassed in the service of God, not bound by the common ties of life, nor entangled by relationships, which if he transgresses he will lose the character of a man of honour, while if he upholds them he will cease to be the messenger, watchman and herald of the gods. The perfect man thus described will not be angry with the wrong-doer; he will only pity his erring brother; for anger in such a case would only betray that he too thought the wrong-doer gained a substantial blessing by his wrongful act, instead of being, as he is, utterly ruined.

The best editions of the works of Epictetus are by J. Schweighäuser (6 vols., Leipzig, 1799-1800) and H. Schenkl (Leipzig, 1894, 1898). English translations by Elizabeth Carter (London, 1758); G. Long (London, 1848, ed. 1877, 1892, 1897); T.W. Higginson (Boston, 1865, new ed. 1890); of the *Encheiridion* alone by H. Talbot (London, 1881); T.W.H. Rolleston (London, 1881). See A. Bonhöffer, *Epiktet und die Stoa* (Stuttgart, 1890) and *Die Ethik des Stoikers Epiktet* (1894); E.M. Schranka, *Der Stoiker Epiktet und seine Philosophie* (Frankfort, 1885); T. Zahn, *Der Stoiker Epiktet und sein Verhältnis zum Christentum* (2nd ed. Erlangen, 1895). See also [Stoics](#) and works quoted.

(W. W.; X.)

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**EPICURUS** (342-270 B.C.), Greek philosopher, was born in Samos in the end of 342 or the beginning of 341 B.C., seven years after the death of Plato. His father Neocles, a native of Gargettos, a small village of Attica, had settled in Samos, not later than 352, as one of the cleruchs sent out after the victory of Timotheus in 366-365. At the age of eighteen he went to Athens, where the Platonic school was flourishing under the lead of Xenocrates. A year later, however, Antipater banished some 12,000 of the poorer citizens, and Epicurus joined his father, who was now living at Colophon. It seems possible that he had listened to the lectures of Nausiphanes, a Democritean philosopher, and Pamphilus the Platonist, but he was probably, like his father, merely an ordinary teacher. Stimulated, however, by the perusal of some writings of Democritus, he began to formulate a doctrine of his own; and at Mitylene, Colophon and Lampsacus, he gradually gathered round him several enthusiastic disciples. In 307 he returned to Athens, which had just been restored to a nominal independence by Demetrius Poliorcetes, and there he lived for the rest of his life. The scene of his teaching was a garden which he bought for about £300 (80 *minae*). There he passed his days as the loved and venerated head of a remarkable, and up to that time unique, society of men and women. Amongst the number were Metrodorus (d. 277), his brother Timocrates, and his wife Leontion (formerly a hetaera), Polyaeus, Hermarchus, who succeeded Epicurus as chief of the school, Leonteus and his wife Themista, and Idomeus, whose wife was a sister of Metrodorus. It is possible that the relations between the sexes—in this prototype of Rabelais's Abbey of Thélème—were not entirely what is termed Platonic. But there is on the other hand scarcely a doubt that the tales of licentiousness circulated by opponents are groundless. The stories of the Stoics, who sought to refute the views of Epicurus by an appeal to his alleged antecedents and habits, were no doubt in the main, as Diogenes Laertius says, the stories of maniacs. The general charges, which they endeavoured to substantiate by forged letters, need not count for much, and in many cases they only exaggerated what, if true, was not so heinous as they suggested. Against them trustworthy authorities testified to his general and remarkable considerateness, pointing to the statues which the city had raised in his honour, and to the numbers of his friends, who were many enough to fill whole cities.

The mode of life in his community was plain. The general drink was water and the food barley bread; half a pint of wine was held an ample allowance. "Send me," says Epicurus to a correspondent, "send me some Cythnian cheese, so that, should I choose, I may fare sumptuously." There was no community of property, which, as Epicurus said, would imply distrust of their own and others' good resolutions. The company was held in unity by the charms of his personality, and by the free intercourse which he inculcated and exemplified. Though he seems to have had a warm affection for his countrymen, it was as human beings brought into contact with him, and not as members of a political body, that he preferred to regard them. He never entered public life. His kindness extended even to his slaves, one of whom, named Mouse, was a brother in philosophy.

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Epicurus died of stone in 270 B.C. He left his property, consisting of the garden (Κήποι Ἐπικούρου), a house in Melite (the south-west quarter of Athens), and apparently some funds besides, to two trustees on behalf of his society, and for the special interest of some youthful members. The garden was set apart for the use of the school; the house became the house of Hermarchus and his fellow-philosophers during his lifetime. The surplus proceeds of the property were further to be applied to maintain a yearly offering in commemoration of his departed father, mother and brothers, to pay the expenses incurred in celebrating his own birthday every year on the 7th of the month Gamelion, and for a social gathering of the sect on the 20th of every month in honour of himself and Metrodorus. Besides similar tributes in honour of his brothers and Polyaeus, he directed the trustees to be guardians of the son of Polyaeus and the son of Metrodorus; whilst the daughter of the last mentioned was to be married by the guardians to some member of the society who should be approved of by Hermarchus. His four slaves, three men and one woman, were left their freedom. His books passed to Hermarchus.

*Philosophy.*—The Epicurean philosophy is traditionally divided into the three branches of logic, physics and ethics. It is, however, only as a basis of facts and principles for his theory of life that logical and physical inquiries find a place at all. Epicurus himself had not apparently shared in any large or liberal culture, and his influence was certainly thrown on the side of those who depreciated purely scientific pursuits as one-sided and misleading. "Steer clear of all culture" was his advice to a young disciple. In this aversion to a purely or mainly intellectual training may be traced a recoil from the systematic metaphysics of Plato and Aristotle, whose tendency was to subordinate the practical man to the philosopher. Ethics had been based upon logic and metaphysics. But experience showed that systematic knowledge of truth is not synonymous with right action. Hence, in the second place, Plato and Aristotle had assumed a perfect state with laws to guide the individual aright. It was thus comparatively easy to show how the individual could learn to apprehend and embody the moral law in his own conduct. But experience had in the time of Epicurus shown the temporary and artificial character of the civic form of social



life. It was necessary, therefore, for Epicurus to go back to nature to find a more enduring and a wider foundation for ethical doctrine, to go back from words to realities, to give up reasonings and get at feelings, to test conceptions and arguments by a final reference to the only touchstone of truth—to sensation. There, and there only, one seems to find a common and a satisfactory ground, supposing always that all men's feelings give the same answer. Logic must go, but so also must the state, as a specially-privileged and eternal order of things, as anything more than a contrivance serving certain purposes of general utility.

To the Epicureans the elaborate logic of the Stoics was a superfluity. In place of logic we find canonic, the theory of the three tests of truth and reality. (1) The only ultimate canon of reality is sensation; whatever we feel, whatever we perceive by any sense, that we know on the most certain evidence we can have to be real, and in proportion as our feeling is clear, distinct and vivid, in that proportion are we sure of the reality of its object. But in what that vividness (ένάρργεια) consists is a question which Epicurus does not raise, and which he would no doubt have deemed superfluous quibbling over a matter sufficiently settled by common sense. (2) Besides our sensations, we learn truth and reality by our preconceptions or ideas (προλήψεις). These are the fainter images produced by repeated sensations, the "ideas" resulting from previous "impressions"—sensations at second-hand as it were, which are stored up in memory, and which a general name serves to recall. These bear witness to reality, not because we feel anything now, but because we felt it once; they are sensations registered in language, and again, if need be, translatable into immediate sensations or groups of sensation. (3) Lastly, reality is vouched for by the imaginative apprehensions of the mind (φανταστικά έπιβολαί), immediate feelings of which the mind is conscious as produced by some action of its own. This last canon, however, was of dubious validity. Epicureanism generally was content to affirm that whatever we effectively feel in consciousness is real; in which sense they allow reality to the fancies of the insane, the dreams of a sleeper, and those feelings by which we imagine the existence of beings of perfect blessedness and endless life. Similarly, just because fear, hope and remembrance add to the intensity of consciousness, the Epicurean can hold that bodily pain and pleasure is a less durable and important thing than pain and pleasure of mind. Whatever we feel to affect us does affect us, and is therefore real. Error can arise only because we mix up our opinions and suppositions with what we actually feel. The Epicurean canon is a rejection of logic; it sticks fast to the one point that "sensation is sensation," and there is no more to be made of it. Sensation, it says, is unreasoning (άλογος); it must be accepted, and not criticized. Reasoning can come in only to put sensations together, and to point out how they severally contribute to human welfare; it does not make them, and cannot alter them.

*Physics.*—In the Epicurean physics there are two parts—a general metaphysic and psychology, and a special explanation of particular phenomena of nature. The method of Epicurus is the argument of analogy. It is an attempt to make the phenomena of nature intelligible to us by regarding them as instances on a grand scale of that with which we are already familiar on a small scale. This is what Epicurus calls explaining what we do not see by what we do see.

In physics Epicurus founded upon Democritus, and his chief object was to abolish the dualism between mind and matter which is so essential a point in the systems of Plato and Aristotle. All that exists, says Epicurus, is corporeal (τò πάλν έστι σώμα); the intangible is non-existent, or empty space. If a thing exists it must be felt, and to be felt it must exert resistance. But not all things are intangible which our senses are not subtle enough to detect. We must indeed accept our feelings; but we must also believe much which is not directly testified by sensation, if only it serves to explain phenomena and does not contravene our sensations. The fundamental postulates of Epicureanism are atoms and the void (άτομα και κενόν). Space is infinite, and there is an illimitable multitude of indestructible, indivisible and absolutely compact atoms in perpetual motion in this illimitable space. These atoms, differing only in size, figure and weight, are perpetually moving with equal velocities, but at a rate far surpassing our conceptions; as they move, they are for ever giving rise to new worlds; and these worlds are perpetually tending towards dissolution, and towards a fresh series of creations. This universe of ours is only one section out of the innumerable worlds in infinite space; other worlds may present systems very different from that of our own. The soul of man is only a finer species of body, spread throughout the whole aggregation which we term his bodily frame. Like a warm breath, it pervades the human structure and works with it; nor could it act as it does in perception unless it were corporeal. The various processes of sense, notably vision, are explained on the principles of materialism. From the surfaces of all objects there are continually flowing thin filmy images exactly copying the solid body whence they originate; and these images by direct impact on the organism produce (we need not care to ask how) the phenomena of vision. Epicurus in this way explains vision by substituting for the apparent action of a body at a distance a direct contact of image and organ. But without following the explanation into the details in which it reveals, it may be enough to say that the whole hypothesis is but an attempt to exclude the occult conception of action at a distance, and substitute a familiar phenomenon.

*The Gods.*—This aspect of the Epicurean physics becomes clearer when we look at his mode of rendering particular phenomena intelligible. His purpose is to eliminate the common idea of divine interference. That there are gods Epicurus never dreams of denying. But these gods have not on their shoulders the burden of upholding and governing the world. They are themselves the products of the order of nature—a higher species than humanity, but not the rulers of man, neither the makers nor the upholders of the world. Man should worship them, but his worship is the reverence due to the ideals of perfect blessedness; it ought not to be inspired either by hope or by fear. To prevent all reference of the more potent phenomena of nature to divine action Epicurus rationalizes the processes of the cosmos. He imagines all possible plans or hypotheses, not actually contradicted by our experience of familiar events, which will represent in an intelligible way the processes of astronomy and meteorology. When two or more modes of accounting for a phenomena are equally admissible as not directly contradicted by known phenomena, it seems to Epicurus almost a return to the old mythological habit of mind when a savant asserts that the real cause is one and only one. "Thunder," he says, "may be explained in many other ways; only let us have no myths of divine action. To assign only a single cause for these phenomena, when the facts familiar to us suggest several, is insane, and is just the absurd conduct to be expected from people who dabble in the vanities of astronomy." We need not be too curious to inquire how these celestial phenomena actually do come about; we can learn how they might have been produced, and to go further is to trench on ground beyond the limits of human knowledge.

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Thus, if Epicurus objects to the doctrine of mythology, he objects no less to the doctrine of an inevitable fate, a necessary order of things unchangeable and supreme over the human will. The Stoic doctrine of Fatalism seemed to Epicurus no less deadly a foe of man's true welfare than popular superstition. Even in the movement of the atoms he introduces a sudden change of direction, which is supposed to render their aggregation easier, and to break the even law of destiny. So, in the sphere of human action, Epicurus would allow of no absolutely controlling necessity. In fact, it is only when we assume for man this independence of the gods and of fatality that the Epicurean theory of life becomes possible. It assumes that man can, like the gods, withdraw himself out of reach of all external influences, and thus, as a sage, "live like a god among men, seeing that the man is in no wise like a mortal creature who lives in undying blessedness." And this present life is the only one. With one consent Epicureanism preaches that the death of the body is the end of everything for man, and hence the other world has lost all its terrors as well as all its hopes.

The attitude of Epicurus in this whole matter is antagonistic to science. The idea of a systematic enchainment of phenomena, in which each is conditioned by every other, and none can be taken in isolation and explained apart from the rest, was foreign to his mind. So little was the scientific conception of the solar system familiar to Epicurus that he could reproach the astronomers, because their account of an eclipse represented things otherwise than as they appear to the senses, and could declare that the sun and stars were just as large as they seemed to us.

*Ethics.*—The moral philosophy of Epicurus is a qualified hedonism, the heir of the Cyrenaic doctrine that pleasure is the good thing in life. Neither sect, it may be added, advocated sensuality pure and unfeigned—the Epicurean least of all. By pleasure Epicurus meant both more and less than the Cyrenaics. To the Cyrenaics pleasure was of moments; to Epicurus it extended as a habit of mind through life. To the Cyrenaics pleasure was something active and positive; to Epicurus it was

rather negative—tranquillity more than vigorous enjoyment. The test of true pleasure, according to Epicurus, is the removal and absorption of all that gives pain; it implies freedom from pain of body and from trouble of mind. The happiness of the Epicurean was, it might almost seem, a grave and solemn pleasure—a quiet unobtrusive ease of heart, but not exuberance and excitement. The sage of Epicureanism is a rational and reflective seeker for happiness, who balances the claims of each pleasure against the evils that may possibly ensue, and treads the path of enjoyment cautiously. Prudence is, therefore, the only real guide to happiness; it is thus the chief excellence, and the foundation of all the virtues. It is, in fact, says Epicurus—in language which contrasts strongly with that of Aristotle on the same topic—“a more precious power than philosophy.” The reason or intellect is introduced to balance possible pleasures and pains, and to construct a scheme in which pleasures are the materials of a happy life. Feeling, which Epicurus declared to be the means of determining what is good, is subordinated to a reason which adjudicates between competing pleasures with the view of securing tranquillity of mind and body. “We cannot live pleasantly without living wisely and nobly and righteously.” Virtue is at least a means of happiness, though apart from that it is no good in itself, any more than mere sensual enjoyments, which are good only because they may sometimes serve to secure health of body and tranquillity of mind. (See further [ETHICS](#).)

*The Epicurean School.*—Even in the lifetime of Epicurus we hear of the vast numbers of his friends, not merely in Greece, but in Asia and Egypt. The crowds of Epicureans were a standing enigma to the adherents of less popular sects. Cicero pondered over the fact; Arcesilaus explained the secession to the Epicurean camp, compared with the fact that no Epicurean was ever known to have abandoned his school, by saying that, though it was possible for a man to be turned into a eunuch, no eunuch could ever become a man. But the phenomenon was not obscure. The doctrine has many truths, and is attractive to many in virtue of its simplicity and its immediate relation to life. The dogmas of Epicurus became to his followers a creed embodying the truths on which salvation depended; and they passed on from one generation to another with scarcely a change or addition. The immediate disciples of Epicurus have been already mentioned, with the exception of Colotes of Lampsacus, a great favourite of Epicurus, who wrote a work arguing “that it was impossible even to live according to the doctrines of the other philosophers.” In the 2nd and 1st centuries B.C. Apollodorus, nicknamed κηποτύραννος (“Lord of the Garden”), and Zeno of Sidon (who describes Socrates as “the Attic buffoon”: Cic. *De nat. deor.* i, 21, 33, 34) taught at Athens. About 150 B.C. Epicureanism established itself at Rome. Beginning with C. Amafinius or Amafanius (Cic. *Acad.* i. 2, *Tusc.* iv. 3), we find the names of Phaedrus (who became scholarch at Athens c. 70 B.C.) and Philodemus (originally of Gadara in Palestine) as distinguished Epicureans in the time of Cicero. But the greatest of its Roman names was Lucretius, whose *De rerum natura* embodies the main teaching of Epicurus with great exactness, and with a beauty which the subject seemed scarcely to allow. Lucretius is a proof, if any were needed, that Epicureanism is compatible with nobility of soul. In the 1st century of the Christian era, the nature of the time, with its active political struggles, naturally called Stoicism more into the foreground, yet Seneca, though nominally a Stoic, draws nearly all his suavity and much of his paternal wisdom from the writings of Epicurus. The position of Epicureanism as a recognized school in the 2nd century is best seen in the fact that it was one of the four schools (the others were the Stoic, Platonist, and Peripatetic) which were placed on a footing of equal endowment when Marcus Aurelius founded chairs of philosophy at Athens. The evidence of Diogenes proves that it still subsisted as a school a century later, but its spirit lasted longer than its formal organization as a school. A great deal of the best of the Renaissance was founded on Epicureanism, and in more recent times a great number of prominent thinkers have been Epicureans in a greater or less degree. Among these may be mentioned Pierre Gassendi, who revived and codified the doctrine in the 17th century; Molière, the comte de Gramont, Rousseau, Fontenelle and Voltaire. All those whose ethical theory is in any degree hedonistic are to some extent the intellectual descendants of Epicurus (see [HEDONISM](#)).

*Works.*—Epicurus was a voluminous writer (πολυγραφώτατος, Diog. Laërt. x. 26)—the author, it is said, of about 300 works. He had a style and vocabulary of his own. His chief aim in writing was plainness and intelligibility, but his want of order and logical precision thwarted his purpose. He pretended to have read little, and to be the original architect of his own system, and the claim was no doubt on the whole true. But he had read Democritus, and, it is said, Anaxagoras and Archelaus. His works, we learn, were full of repetition, and critics speak of vulgarities of language and faults of style. None the less his writings were committed to memory and remained the text-books of Epicureanism to the last. His chief work was a treatise on nature (Περὶ φύσεως), in thirty-seven books, of which fragments from about nine books have been found in the rolls discovered at Herculaneum, along with considerable treatises by several of his followers, and most notably Philodemus. An epitome of his doctrine is contained in three letters preserved by Diogenes.

*Authorities.*—The chief ancient accounts of Epicurus are in the tenth book of Diogenes Laërtius, in Lucretius, and in several treatises of Cicero and Plutarch. Gassendi, in his *De vita, moribus, et doctrina Epicuri* (Lyons, 1647), and his *Syntagma philosophiae Epicuri*, systematized the doctrine. The *Volumina Herculaniensia* (1st and 2nd series) contain fragments of treatises by Epicurus and members of his school. See also H. Usener, *Epicurea* (Leipzig, 1887) and *Epicuri cognitio specimen* (Bonn, 1880); *Epicuri physica et meteorologica* (ed. J.G. Schneider, Leipzig, 1813); Th. Gomperz in his *Herkulanische Studien*, and in contributions to the Vienna Academy (*Monatsberichte*), has tried to evolve from the fragments more approximation to modern empiricism than they seem to contain. For criticism see W. Wallace, *Epicureanism* (London, 1880), and *Epicurus; A Lecture* (London, 1896); G. Trezza, *Epicuro e l'Epicureismo* (Florence, 1877; ed. Milan, 1885); E. Zeller, *Philosophy of the Stoics, Epicureans and Sceptics* (Eng. trans. O.J. Reichel, 1870; ed. 1880); Sir James Mackintosh, *On the Progress of Ethical Philosophy* (4th ed.); J. Watson, *Hedonistic Theories* (Glasgow, 1895); J. Kreibitz, *Epicurus* (Vienna, 1886); A. Goedeckemeyer, *Epikurs Verhältnis zu Demokrit in der Naturphil.* (Strassburg, 1897); Paul von Gizycki, *Über das Leben und die Moralphilos. des Epikur* (Halle, 1879), and *Einleitende Bemerkungen zu einer Untersuchung über den Werth der Naturphilos. des Epikur* (Berlin, 1884); P. Cassel, *Epikur der Philosoph* (Berlin, 1892); M. Guyau, *La Morale d'Épicure et ses rapports avec les doctrines contemporaines* (Paris, 1878; revised and enlarged, 1881); F. Picavet, *De Epicuro novae religionis sectatore* (Paris, 1889); H. Sidgwick, *History of Ethics* (5th ed., 1902).

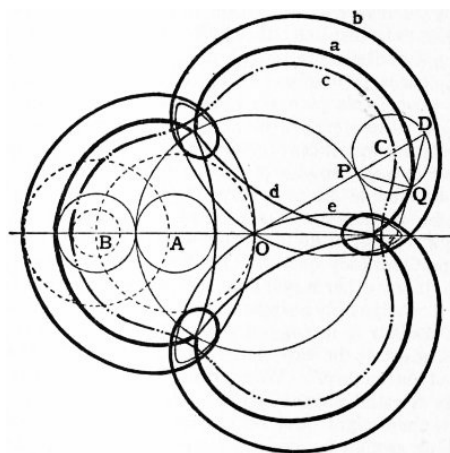
(W. W.; X.)

**EPICYCLE** (Gr. ἐπί, upon, and κύκλος, circle), in ancient astronomy, a small circle the centre of which describes a larger one. It was especially used to represent geometrically the periodic apparent retrograde motion of the outer planets, Mars, Jupiter and Saturn, which we now know to be due to the annual revolution of the earth around the sun, but which in the Ptolemaic astronomy were taken to be real.

**EPICYCLOID**, the curve traced out by a point on the circumference of a circle rolling externally on another circle. If the moving circle rolls internally on the fixed circle, a point on the circumference describes a “hypocycloid” (from ὑπό, under). The locus of any other carried point is an “epitrochoid” when the circle rolls externally, and a “hypotrochoid” when the circle rolls internally. The epicycloid was so named by Ole Römer in 1674, who also demonstrated that cog-wheels having epicycloidal teeth revolved with minimum friction (see [MECHANICS: Applied](#)); this was also proved by Girard Desargues, Philippe de la Hire and Charles Stephen Louis Camus. Epicycloids also received attention at the hands of Edmund Halley, Sir Isaac Newton and others; spherical epicycloids, in which the moving circle is inclined at a constant angle to the plane of the

fixed circle, were studied by the Bernoullis, Pierre Louis M. de Maupertuis, François Nicole, Alexis Claude Clairault and others.

In the annexed figure, there are shown various examples of the curves named above, when the radii of the rolling and fixed circles are in the ratio of 1 to 3. Since the circumference of a circle is proportional to its radius, it follows that if the ratio of the radii be commensurable, the curve will consist of a finite number of cusps, and ultimately return into itself. In the particular case when the radii are in the ratio of 1 to 3 the epicycloid (curve *a*) will consist of three cusps external to the circle and placed at equal distances along its circumference. Similarly, the corresponding epitrochoids will exhibit three loops or nodes (curve *b*), or assume the form shown in the curve *c*. It is interesting to compare the forms of these curves with the three forms of the cycloid (*q.v.*). The hypocycloid derived from the same circles is shown as curve *d*, and is seen to consist of three cusps arranged internally to the fixed circle; the corresponding hypotrochoid consists of a three-foil and is shown in curve *e*. The epicycloid shown is termed the "three-cusped epicycloid" or the "epicycloid of Cremona."



The cartesian equation to the epicycloid assumes the form

$$x = (a + b) \cos\theta - b \cos(\overline{a + b}/b)\theta, y = (a + b) \sin\theta - b \sin(\overline{a + b}/b)\theta,$$

when the centre of the fixed circle is the origin, and the axis of *x* passes through the initial point of the curve (*i.e.* the original position of the moving point on the fixed circle), *a* and *b* being the radii of the fixed and rolling circles, and  $\theta$  the angle through which the line joining the centres of the two circles has passed. It may be shown that if the distance of the carried point from the centre of the rolling circle be *mb*, the equation to the epitrochoid is

$$x = (a + b) \cos\theta - mb \cos(\overline{a + b}/b)\theta, y = (a + b) \sin\theta - mb \sin(\overline{a + b}/b)\theta,$$

The equations to the hypocycloid and its corresponding trochoidal curves are derived from the two preceding equations by changing the sign of *b*. Leonhard Euler (*Acta Petrop.* 1784) showed that the same hypocycloid can be generated by circles having radii of  $\frac{1}{2}(a \pm b)$  rolling on a circle of radius *a*; and also that the hypocycloid formed when the radius of the rolling circle is greater than that of the fixed circle is the same as the epicycloid formed by the rolling of a circle whose radius is the difference of the original radii. These propositions may be derived from the formulae given above, or proved directly by purely geometrical methods.

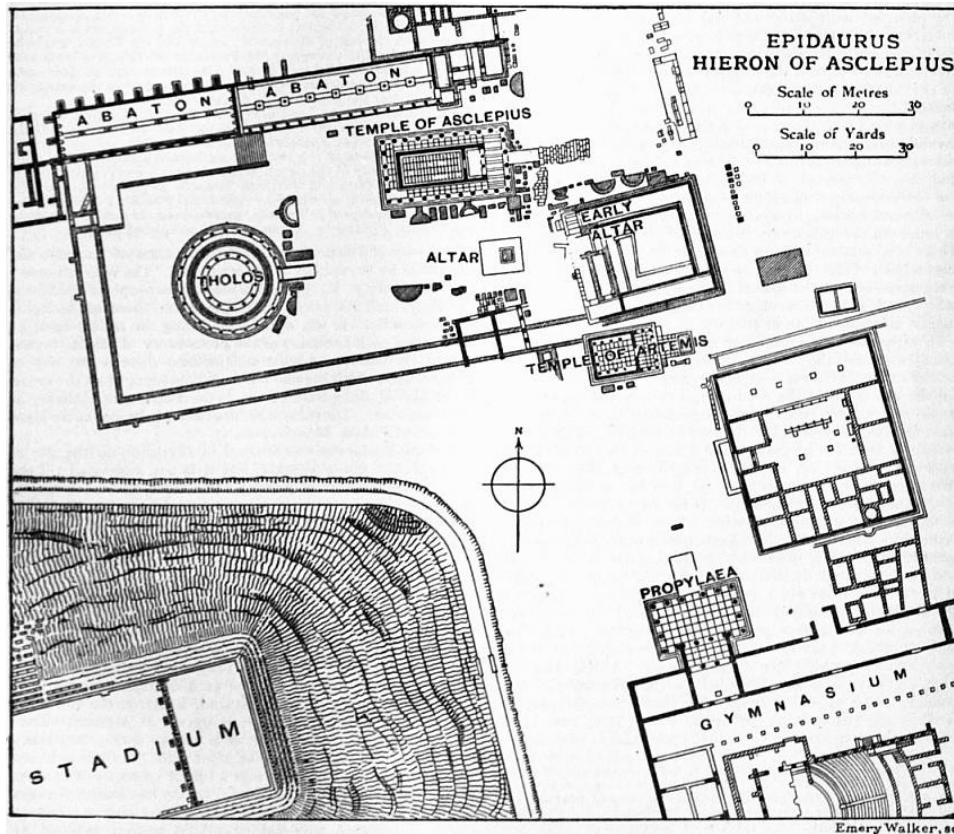
The tangential polar equation to the epicycloid, as given above, is  $p = (a + 2b) \sin(\overline{a/a + 2b})\psi$ , while the intrinsic equation is  $s = 4(b/a)(a + b) \cos(\overline{a/a + 2b})\psi$  and the pedal equation is  $r^2 = a^2 + (4b \cdot a + \overline{b})p^2/(a + 2b)^2$ . Therefore any epicycloid or hypocycloid may be represented by the equations  $p = A \sin B\psi$  or  $p = A \cos B\psi$ ,  $s = A \sin B\psi$  or  $s = A \cos B\psi$ , or  $r^2 = A + Bp^2$ , the constants *A* and *B* being readily determined by the above considerations.

If the radius of the rolling circle be one-half of the fixed circle, the hypocycloid becomes a diameter of this circle; this may be confirmed from the equation to the hypocycloid. If the ratio of the radii be as 1 to 4, we obtain the four-cusped hypocycloid, which has the simple cartesian equation  $x^{2/3} + y^{2/3} = a^{2/3}$ . This curve is the envelope of a line of constant length, which moves so that its extremities are always on two fixed lines at right angles to each other, *i.e.* of the line  $x/\alpha + y/\beta = 1$ , with the condition  $\alpha^2 + \beta^2 = 1/a$ , a constant. The epicycloid when the radii of the circles are equal is the cardioid (*q.v.*), and the corresponding trochoidal curves are limaçons (*q.v.*). Epicycloids are also examples of certain caustics (*q.v.*).

For the methods of determining the formulae and results stated above see J. Edwards, *Differential Calculus*, and for geometrical constructions see T.H. Eagles, *Plane Curves*.

## EPIDAUROS, the name of two ancient cities of southern Greece.

1. A maritime city situated on the eastern coast of Argolis, sometimes distinguished as ἡ ἱερὰ Ἐπίδουρος, or Epidaurus the Holy. It stood on a small rocky peninsula with a natural harbour on the northern side and an open but serviceable bay on the southern; and from this position acquired the epithet of δίστρομος, or the two-mouthed. Its narrow but fertile territory consisted of a plain shut in on all sides except towards the sea by considerable elevations, among which the most remarkable were Mount Arachnaeon and Titthion. The conterminous states were Corinth, Argos, Troezen and Hermione. Its proximity to Athens and the islands of the Saronic gulf, the commercial advantages of its position, and the fame of its temple of Asclepius combined to make Epidaurus a place of no small importance. Its origin was ascribed to a Carian colony, whose memory was possibly preserved in Epicarus, the earlier name of the city; it was afterwards occupied by Ionians, and appears to have incorporated a body of Phlegyans from Thessaly. The Ionians in turn succumbed to the Dorians of Argos, who, according to the legend, were led by Deiphontes; and from that time the city continued to preserve its Dorian character. It not only colonized the neighbouring islands, and founded the city of Aegina, by which it was ultimately outstripped in wealth and power, but also took part with the people of Argos and Troezen in their settlements in the south of Asia Minor. The monarchical government introduced by Deiphontes gave way to an oligarchy, and the oligarchy degenerated into a despotism. When Procles the tyrant was carried captive by Periander of Corinth, the oligarchy was restored, and the people of Epidaurus continued ever afterwards close allies of the Spartan power. The governing body consisted of 180 members, chosen from certain influential families, and the executive was entrusted to a select committee of *artynae* (from ἀρτυνῆναι, to manage). The rural population, who had no share in the affairs of the city, were called κονίποδες ("dusty-feet"). Among the objects of interest described by Pausanias as extant in Epidaurus are the image of Athena Cissaea in the Acropolis, the temple of Dionysus and Artemis, a shrine of Aphrodite, statues of Asclepius and his wife Epione, and a temple of Hera. The site of the last is identified with the chapel of St Nicolas; a few portions of the outer walls of the city can be traced; and the name



The *Hieron* (sacred precinct) of Asclepius, which lies inland about 8 m. from the town of Epidaurus, has been thoroughly excavated by the Greek Archaeological Society since the year 1881, under the direction of M. Kavvadias. In addition to the sacred precinct, with its temples and other buildings, the theatre and stadium have been cleared; and several other extensive buildings, including baths, gymnasia, and a hospital for invalids, have also been found. The sacred road from Epidaurus, which is flanked by tombs, approaches the precinct through a gateway or propylaea. The chief buildings are grouped together, and include temples of Asclepius and Artemis, the Tholos, and the Abaton, or portico where the patients slept. In addition to remains of architecture and sculpture, some of them of high merit, there have been found many inscriptions, throwing light on the cures attributed to the god. The chief buildings outside the sacred precinct are the theatre and the stadium.

The temple of Asclepius, which contained the gold and ivory statue by Thrasymedes of Paros, had six columns at the ends and eleven at the sides; it was raised on stages and approached by a ramp at the eastern front. An inscription has been found recording the contracts for building this temple; it dates from about 460 B.C. The sculptor Timotheus—one of those who collaborated in the Mausoleum—is mentioned as undertaking to make the acroteria that stood on the ends of the pediments, and also models for the sculpture that filled one of them. Some of this sculpture has been found; the acroteria are Nereids mounted on sea-horses, and one pediment contained a battle of Greeks and Amazons. The great altar lay to the south of the temple, and a little to the east of it are what appear to be the remains of an earlier altar, built into the corner of a large square edifice of Roman date, perhaps a house of the priests. Just to the south of this are the foundations of a small temple of Artemis. The Tholos lay to the south-west of the temple of Asclepius; it must, when perfect, have been one of the most beautiful buildings in Greece; the exquisite carving of its mouldings is only equalled by that of the Erechtheum at Athens. It consisted of a circular chamber, surrounded on the outside by a Doric colonnade, and on the inside by a Corinthian one. The architect was Polyclitus, probably to be identified with the younger sculptor of that name. In the inscription recording the contracts for its building it is called the Thymele; and this name may give the clue to its purpose; it was probably the idealized architectural representative of a primitive pit of sacrifice, such as may still be seen in the Asclepianum at Athens. The foundations now visible present a very curious appearance, consisting of a series of concentric walls. Those in the middle are thin, having only the pavement of the cella to support, and are provided with doors and partitions that make a sort of subterranean labyrinth. There is no evidence for the statement sometimes made that there was a well or spring below the Tholos. North of the Tholos is the long portico described in inscriptions as the Abaton; it is on two different levels, and the lower or western portion of it had two storeys, of which the upper one was on a level with the ground in the eastern portion. Here the invalids used to sleep when consulting the god, and the inscriptions found here record not only the method of consulting the god, but the manner of his cures. Some of the inscriptions are contemporary dedications; but those which give us most information are long lists of cases, evidently compiled by the priests from the dedications in the sanctuary, or from tradition. There is no reason to doubt that most of the records have at least a basis of fact, for the cases are in accord with well-attested phenomena of a similar nature at the present day; but there are others, such as the miraculous mending of a broken vase, which suggest either invention or trickery.

In early times, though there is considerable variety in the cases treated and the methods of cure, there are certain characteristics common to the majority of the cases. The patient consulting the god sleeps in the Abaton, sees certain visions, and, as a result, comes forth cured the next morning. Sometimes there seem to be surgical cases, like that of a man who had a spear-head extracted from his jaw, and found it laid in his hands when he awoke in the morning, and there are many examples resembling those known at the present day at Lourdes or Tenos, where hysterical or other similar affections are cured by the influence of imagination or sudden emotion. It is, however, difficult to make any scientific use of the records, owing to the indiscriminate manner in which genuine and apocryphal cases are mingled, and circumstantial details are added. We learn the practice of later times from some dedicated inscriptions. Apparently the old faith-healing had lost its efficacy, and the priests substituted for it elaborate prescriptions as to diet, baths and regimen which must have made Epidaurus and its visitors resemble their counterparts in a modern spa. At this time there were extensive buildings provided for the accommodation of invalids, some of which have been discovered and partially cleared; one was built by Antoninus Pius. They were in the form of great courtyards surrounded by colonnades and chambers.

Between the precinct and the theatre was a large gymnasium, which was in later times converted to other purposes, a small odeum being built in the middle of it. In a valley just to the south-west of the precinct is the stadium, of which the seats and

goal are well preserved. There is a gutter round the level space of the stadium, with basins at intervals for the use of spectators or competitors, and a post at every hundred feet of the course, thus dividing it into six portions. The goal, which is well preserved at the upper end, is similar to that at Olympia; it consists of a sill of stone sunk level with the ground, with parallel grooves for the feet of the runners at starting, and sockets to hold the posts that separated the spaces assigned to the various competitors, and served as guides to them in running. For these were substituted later a set of stone columns resembling those in the proscenium of a theatre. There was doubtless a similar sill at the lower end for the start of the stadium, this upper one being intended for the start of the diaulos and longer races.

The theatre still deserves the praise given it by Pausanias as the most beautiful in Greece. The auditorium is in remarkable preservation, almost every seat being still *in situ*, except a few where the supporting walls have given way on the wings. The whole plan is drawn from three centres, the outer portion of the curves being arcs of a larger circle than the one used for the central portion; the complete circle of the orchestra is marked by a sill of white limestone, and greatly enhances the effect of the whole. There are benches with backs not only in the bottom row, but also above and below the diazoma. The acoustic properties of the theatre are extraordinarily good, a speaker in the orchestra being heard throughout the auditorium without raising his voice. The stage buildings are not preserved much above their foundations, and show signs of later repairs; but their general character can be clearly seen. They consist of a long rectangular building, with a proscenium or column front which almost forms a tangent to the circle of the orchestra; at the middle and at either end of this proscenium are doors leading into the orchestra, those at the end set in projecting wings; the top of the proscenium is approached by a ramp, of which the lower part is still preserved, running parallel to the parodi, but sloping up as they slope down. The proscenium was originally about 14 ft. high and 12 ft. broad; so corresponding approximately to the Greek stage as described by Vitruvius. M. Kavvadias, who excavated the theatre, believes that the proscenium is contemporary with the rest of the theatre, which, like the Tholos, was built by Polyclitus (the younger); but Professor W. Dörpfeld maintains that it is a later addition. In any case, the theatre at Epidaurus ranks as the most typical of Greek theatres, both from the simplicity of its plan and the beauty of its proportions.

See Pausanias i. 29; *Expédition de la Morée*, ii.; Curtius, *Peloponnesus*, ii.; *Transactions of Roy. Soc. of Lit.*, 2nd series, vol. ii.; Weclawski, *De rebus Epidauriorum* (Posen, 1854).

The excavations at the Hieron have been recorded as they went on in the Πρακτικά of the Greek Archaeological Society, especially for 1881-1884 and 1889, and also in the Ἐφημερίς Ἀρχαιολογική, especially for 1883 and 1885; see also Kavvadias, *Les Fouilles d'Épidaure* and Τὸ ἱερόν τοῦ Ἀσκληπιοῦ ἐν Ἐπιδαύρῳ καὶ ἡ θεράπεια τῶν ἀσθενῶν; Defrasse and Lechat, *Épidaure*. A museum was completed in 1910.

2. A city of Peloponnesus on the east coast of Laconia, distinguished by the epithet of Limera (either "The Well-havened" or "The Hungry"). It was founded by the people of Epidaurus the Holy, and its principal temples were those of Asclepius and Aphrodite. It was abandoned during the middle ages; its inhabitants took possession of the promontory of Minoa, turned it into an island, and built and fortified thereon the city of Monembasia, which became the most flourishing of all the towns in the Morea, and gave its name to the well-known Malmsey or Malvasia wine. The ruins of Epidaurus are to be seen at the place now called Palaea Monemvasia.

A third Epidaurus was situated in Illyricum, on the site of the present Ragusa Vecchia; but it is not mentioned till the time of the civil wars of Pompey and Caesar, and has no special interest.

(E. Gr.)

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**EPIDIORITE**, in petrology, a typical member of a family of rocks consisting essentially of hornblende and felspar, often with epidote, garnet, sphene, biotite, or quartz, and having usually a foliated structure. The term is to some extent synonymous with "amphibolite" and "hornblende-schist." These rocks are metamorphic, and though having a mineral constitution somewhat similar to that of diorite, they have been produced really from rocks of more basic character, such as diabase, dolerite and gabbro. They occur principally among the schists, slates and gneisses of such districts as the Scottish Highlands, the north-west of Ireland, Brittany, the Harz, the Alps, and the crystalline ranges of eastern N. America. Their hornblende in microscopic section is usually dark green, rarely brownish; their felspar may be clear and recrystallized, but more frequently is converted into a turbid aggregate of epidote, zoisite, quartz, sericite and albite. In the less complete stages of alteration, ophitic structure may persist, and the original augite of the rock may not have been entirely replaced by hornblende. Pink or brownish garnets are common and may be an inch or two in diameter. The iron oxides, originally ilmenite, are usually altered to sphene. Biotite, if present, is brown; epidote is yellow or colourless; rutile, apatite and quartz all occur with some frequency. The essential minerals, hornblende and felspar, rarely show crystalline outlines, and this is generally true also of the others. The rocks may be fine grained, so that their constituents are hardly visible to the unaided eye; or may show crystals of hornblende an inch in length. Their prevalent colour is dark green and they weather with brown surfaces. In many parts of the world epidiorites and the quartz veins which sometimes occur in them have proved to be auriferous. As they are tough, hard rocks, when fresh, they are well suited for use as road-mending stones.

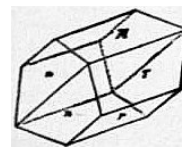
(J. S. F.)

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**EPIDOSITE**, in petrology, a typical member of a family of metamorphic rocks composed mainly of epidote and quartz. In colour they are pale yellow or greenish yellow, and they are hard and somewhat brittle. They may occur in more than one way and are derived from several kinds of rock. Some have been epidotic grits and sandstones; others are limestones which have undergone contact-alteration; probably the majority, however, are allied to epidiorite and amphibolite, and are local modifications of rocks which were primarily basic intrusions or lavas. The sedimentary epidiosites occur with mica-schists, sheared grits and granulitic gneisses; they often show, on minute examination, the remains of clastic structures. The epidiosites derived from limestones may contain a great variety of minerals such as calcite, augite, garnet, scapolite, &c., but their source may usually be inferred from their close association with calc-silicate rocks in the field. The third group of epidiosites may form bands, veins, or irregular streaks and nodules in masses of epidiorite and hornblende-schist. In microscopic section they are often merely a granular mosaic of quartz and epidote with some iron oxides and chlorite, but in other cases they retain much of the structure of the original rock though there has been a complete replacement of the former minerals by new ones. Epidiosites when streaked and variegated have been cut and polished as ornamental stones. They are translucent and hard, and hence serve for brooch stones, and the simpler kinds of jewelry. These rocks occasionally carry gold in visible yellow specks.

(J. S. F.)

**EPIDOTE**, a mineral species consisting of basic calcium, aluminium and iron orthosilicate,  $\text{Ca}_2(\text{AlOH})(\text{Al, Fe})_2(\text{SiO}_4)_3$ , crystallizing in the monoclinic system. Well-developed crystals are of frequent occurrence: they are commonly prismatic in habit, the direction of elongation being perpendicular to the single plane of symmetry. The faces lettered *M*, *T* and *r* in the figure are often deeply striated in the same direction: *M* is a direction of perfect cleavage, and *T* of imperfect cleavage: crystals are often twinned on the face *T*. Many of the characters of the mineral vary with the amount of iron present ( $\text{Fe}_2\text{O}_3$ , 5-17%), for instance, the colour, the optical constants, and the specific gravity (3.3-3.5). The hardness is 6½. The colour is green, grey, brown or nearly black, but usually a characteristic shade of yellowish-green or pistachio-green. The pleochroism is strong, the pleochroic colours being usually green, yellow and brown. The names thallite (from θαλλός, "a young shoot") and pistacite (from πιστάκια, "pistachio nut") have reference to the colour. The name epidote is one of R.J. Haüy's crystallographic names, and is derived from ἐπίδοσις, "increase," because the base of the primitive prism has one side longer than the other. Several other names (achmatite, bucklandite, escherite, puschkinite, &c.) have been applied to this species. Withamite is a carmine-red to straw-yellow, strongly pleochroic variety from Glencoe in Scotland. Fouqueite and clinozoisite are white or pale rose-red varieties containing very little iron, thus having the same chemical composition as the orthorhombic mineral zoisite (*q.v.*).



Epidote is an abundant rock-forming mineral, but one of secondary origin. It occurs in crystalline limestones and schistose rocks of metamorphic origin; and is also a product of weathering of various minerals (felspars, micas, pyroxenes, amphiboles, garnets, &c.) composing igneous rocks. A rock composed of quartz and epidote is known as epidosite. Well-developed crystals are found at many localities, of which the following may be specially mentioned: Knappenwand, near the Gross-Venediger in the Untersulzbachthal in Salzburg, as magnificent, dark green crystals of long prismatic habit in cavities in epidote-schist, with asbestos, adularia, calcite, and apatite; the Ala valley and Traversella in Piedmont; Arendal in Norway (arendalite); Le Bourg d'Oisans in Dauphiné (oisanite and delphinite); Haddam in Connecticut; Prince of Wales Island in Alaska, here as large, dark green, tabular crystals with copper ores in metamorphosed limestone.

The perfectly transparent, dark green crystals from the Knappenwand and from Brazil have occasionally been cut as gemstones.

Belonging to the same isomorphous group with epidote are the species piedmontite and allanite, which may be described as manganese and cerium epidotes respectively.

Piedmontite has the composition  $\text{Ca}_2(\text{AlOH})(\text{Fe, Mn})_2(\text{SiO}_4)_3$ ; it occurs as small, reddish-black, monoclinic crystals in the manganese mines at San Marcel, near Ivrea in Piedmont, and in crystalline schists at several places in Japan. The purple colour of the Egyptian *porfido rosso antico* is due to the presence of this mineral.

Allanite has the same general formula  $\text{R}_2(\text{R}'\text{OH})\text{R}_2''(\text{SiO}_4)_3$ , where R' represents calcium and ferrous iron, and R'' aluminium, ferric iron and metals of the cerium group. In external appearance it differs widely from epidote, being black or dark brown in colour, pitchy in lustre, and opaque in the mass; further, there is little or no cleavage, and well-developed crystals are rarely met with. The crystallographic and optical characters are similar to those of epidote; the pleochroism is strong with reddish-, yellowish-, and greenish-brown colours. Although not a common mineral, allanite is of fairly wide distribution as a primary accessory constituent of many crystalline rocks, *e.g.* gneiss, granite, syenite, rhyolite, andesite, &c. It was first found in the granite of east Greenland and described by Thomas Allan in 1808, after whom the species was named. Allanite is a mineral readily altered by hydration, becoming optically isotropic and amorphous: for this reason several varieties have been distinguished, and many different names applied. Orthite, from ὀρθός, "straight," was the name given by J.J. Berzelius in 1818 to a hydrated form found as slender prismatic crystals, sometimes a foot in length, at Finbo, near Falun in Sweden.

(L. J. S.)

**EPIGONI** ("descendants"), in Greek legend, the sons of the seven heroes who fought against Thebes (see **ADRASTUS**). Ten years later, to avenge their fathers, the Epigoni undertook a second expedition, which was completely successful. Thebes was forced to surrender and razed to the ground. In early times the war of the Epigoni was a favourite subject of epic poetry. The term is also applied to the descendants of the Diadochi, the successors of Alexander the Great.

**EPIGONION** (Gr. ἐπιγόνιον), an ancient stringed instrument mentioned in Athenaeus 183 C, probably a psaltery. The epigonion was invented, or at least introduced into Greece, by Epigonus, a Greek musician of Ambracia in Epirus, who was admitted to citizenship at Sicyon as a recognition of his great musical ability and of his having been the first to pluck the strings with his fingers, instead of using the plectrum.<sup>1</sup> The instrument, which Epigonus named after himself, had forty strings.<sup>2</sup> It was undoubtedly a kind of harp or psaltery, since in an instrument of so many strings some must have been of different lengths, for tension and thickness only could hardly have produced forty different sounds, or even twenty, supposing that they were arranged in pairs of unisons. Strings of varying lengths require a frame like that of the harp, or of the Egyptian cithara which had one of the arms supporting the cross bar or zugon shorter than the other,<sup>3</sup> or else strings stretched over harp-shaped bridges on a sound-board in the case of a psaltery. Juba II., king of Mauretania, who reigned from 30 B.C., said (ap. Athen. l.c.) that Epigonus brought the instrument from Alexandria and played upon it with the fingers of both hands, not only using it as an accompaniment to the voice, but introducing chromatic passages, and a chorus of other stringed instruments, probably citharas, to accompany the voice. Epigonus was also a skilled citharist and played with his bare hands without plectrum.<sup>4</sup> Unfortunately we have no record of when Epigonus lived. Vincenzo Galilei<sup>5</sup> has given us a description of the epigonion accompanied by an illustration, representing his conception of the ancient instrument, an upright psaltery with the outline of the clavicytherium (but no keyboard).

(K. S.)

1 Michael Praetorius, *Syntagma musicum*, tom. 1, c. 13, p. 380; Salomon van Til, *Sing-Dicht und Spiel-Kunst*, p. 95.

2 Pollux, *Onomasticon*, lib. iv. cap. 9, 59.

3 For an illustration, see Kathleen Schlesinger, *Orchestral Instruments*, part ii. "Precursors of the Violin Family," fig. 165, p. 219.

4 Athenaeus, iv. p. 183 d. and xiv. p. 638 a.

5 *Dialogo della musica antica e moderna*, ed. 1602, p. 40.

**EPIGRAM**, properly speaking, anything that is inscribed. Nothing could be more hopeless, however, than an attempt to discover or devise a definition wide enough to include the vast multitude of little poems which at one time or other have been honoured with the title of epigram, and precise enough to exclude all others. Without taking account of its evident misapplications, we find that the name has been given—first, in strict accordance with its Greek etymology, to any actual inscription on monument, statue or building; secondly, to verses never intended for such a purpose, but assuming for artistic reasons the epigraphical form; thirdly, to verses expressing with something of the terseness of an inscription a striking or beautiful thought; and fourthly, by unwarrantable restriction, to a little poem ending in a “point,” especially of the satirical kind. The last of these has obtained considerable popularity from the well-known lines—

“The qualities rare in a bee that we meet  
In an epigram never should fail;  
The body should always be little and sweet,  
And a sting should be left in its tail”—

which represent the older Latin of some unknown writer—

“Omne epigramma sit instar apis: sit aculeus illi;  
Sint sua mella; sit et corporis exigui.”

Attempts not a few of a more elaborate kind have been made to state the essential element of the epigram, and to classify existing specimens; but, as every lover of epigrams must feel, most of them have been attended with very partial success. Scaliger, in the third book of his *Poetics*, gives a fivefold division, which displays a certain ingenuity in the nomenclature but is very superficial: the first class takes its name from *mel*, or honey, and consists of adulatory specimens; the second from *fel*, or gall; the third from *acetum*, or vinegar; and the fourth from *sal*, or salt; while the fifth is styled the condensed, or multiplex. This classification is adopted by Nicolaus Mercerus in his *De conscribendo epigrammate* (Paris, 1653); but he supplemented it by another of much more scientific value, based on the figures of the ancient rhetoricians. Lessing, in the preface to his own epigrams, gives an interesting treatment of the theory, his principal doctrine being practically the same as that of several of his less eminent predecessors, that there ought to be two parts more or less clearly distinguished,—the first awakening the reader’s attention in the same way as an actual monument might do, and the other satisfying his curiosity in some unexpected manner. An attempt was made by Herder to increase the comprehensiveness and precision of the theory; but as he himself confesses, his classification is rather vague—the expository, the paradigmatic, the pictorial, the impassioned, the artfully turned, the illusory, and the swift. After all, if the arrangement according to authorship be rejected, the simplest and most satisfactory is according to subjects. The epigram is one of the most catholic of literary forms, and lends itself to the expression of almost any feeling or thought. It may be an elegy, a satire, or a love-poem in miniature, an embodiment of the wisdom of the ages, a bon-mot set off with a couple of rhymes.

“I cannot tell thee who lies buried here;  
No man that knew him followed by his bier;  
The winds and waves conveyed him to this shore,  
Then ask the winds and waves to tell thee more.”

ANONYMOUS.

“Wherefore should I vainly try  
To teach thee what my love will be  
In after years, when thou and I  
Have both grown old in company,  
If words are vain to tell thee how,  
Mary, I do love thee now?”

ANONYMOUS.

“O Bruscius, cease our aching ears to vex,  
With thy loud railing at the softer sex;  
No accusation worse than this could be,  
That once a woman did give birth to thee.”

ACILIUS.

“Treason doth never prosper. What’s the reason?  
For if it prospers none dare call it treason.”

HARRINGTON.

“Ward has no heart they say, but I deny it;  
He has a heart, and gets his speeches by it.”

ROGERS.

From its very brevity there is no small danger of the epigram passing into childish triviality: the paltriest pun, a senseless anagram, is considered stuff enough and to spare. For proof of this there is unfortunately no need to look far; but perhaps the reader could not find a better collection ready to his hand than the second twenty-five of the *Epigrammatum centuriæ* of Samuel Erichius; by the time he reaches No. 11 of the 47th century, he will be quite ready to grant the appropriateness of the identity maintained between the German *Seele*, or soul, and the German *Esel*, or ass.

Of the epigram as cultivated by the Greeks an account is given in the article [ANTHOLOGY](#), discussing those wonderful collections which bid fair to remain the richest of their kind. The delicacy and simplicity of so much of what has been preserved is perhaps their most striking feature; and one cannot but be surprised at the number of poets proved capable of such work. In Latin literature, on the other hand, the epigrammatists whose work has been preserved are comparatively few, and though several of them, as Catullus and Martial, are men of high literary genius, too much of what they have left behind is vitiated by brutality and obscenity. On the subsequent history of the epigram, indeed, Martial has exercised an influence as baneful as it is extensive, and he may fairly be counted the far-off progenitor of a host of scurrilous verses. Nearly all the learned Latinists of the 16th and 17th centuries may claim admittance into the list of epigrammatists,—Bembo and Scaliger, Buchanan and More, Stroza and Sannazaro. Melanchthon, who succeeded in combining so much of Pagan culture with his Reformation Christianity, has left us some graceful specimens, but his editor, Joannes Major Joachimus, has so little idea of what an epigram is, that he includes in his collection some translations from the Psalms. The Latin epigrams of Étienne Pasquier were among the most admirable which the Renaissance produced in France. John Owen, or, as he Latinized his name, Johannes Audoenus, a Cambro-Briton, attained quite an unusual celebrity in this department, and is regularly distinguished as Owen the Epigrammatist. The tradition of the Latin epigram has been kept alive in England by such men as Porson, Vincent Bourne and Walter Savage Landor. Happily there is now little danger of any too personal epigrammatist suffering the fate of Niccolo Franco, who paid the forfeit of his life for having launched his venomous Latin against Pius V., though he may still incur the milder penalty of having his name inserted in the *Index Expurgatorius*, and find, like John Owen, that he consequently has lost an inheritance.

In English literature proper there is no writer like Martial in Latin or Logau in German, whose fame is entirely due to his epigrams; but several even of those whose names can perish never have not disdained this diminutive form. The designation epigram, however, is used by earlier English writers with excessive laxity, and given or withheld without apparent reason. The

epigrams of Robert Crowley (1550) and of Henry Parrot (1613) are worthless so far as form goes. John Weever's collection (1599) is of interest mainly because of its allusion to Shakespeare. Ben Jonson furnishes a number of noble examples in his *Underwoods*; and one or two of Spenser's little poems and a great many of Herrick's are properly classed as epigrams. Cowley, Waller, Dryden, Prior, Parnell, Swift, Addison, Johnson, Goldsmith and Young have all been at times successful in their epigrammatical attempts; but perhaps none of them has proved himself so much "to the manner born" as Pope, whose name indeed is almost identified with the epigrammatical spirit in English literature. Few English modern poets have followed in his footsteps, and though nearly all might plead guilty to an epigram or two, there is no one who has a distinct reputation as an epigrammatist. Such a reputation might certainly have been Landor's, had he not chosen to write the best of his minor poems in Latin, and thus made his readers nearly as select as his language.

The French are undoubtedly the most successful cultivators of the "salt" and the "vinegar" epigram; and from the 16th century downwards many of their principal authors have earned no small celebrity in this department. The epigram was introduced into French literature by Mellin de St Gelais and Clément Marot. It is enough to mention the names of Boileau, J.B. Rousseau, Lebrun, Voltaire, Marmontel, Piron, Rulhière, and M.J. Chénier. In spite of Rapin's dictum that a man ought to be content if he succeeded in writing one really good epigram, those of Lebrun alone number upwards of 600, and a very fair proportion of them would doubtless pass muster even with Rapin himself. If Piron was never anything better, "pas même académicien," he appears at any rate in Grimm's phrase to have been "une machine à saillies, à épigrammes, et à bons mots." Perhaps more than anywhere else the epigram has been recognized in France as a regular weapon in literary and political contests, and it might not be altogether a hopeless task to compile an epigrammatical history from the Revolution to the present time.

While any fair collection of German epigrams will furnish examples that for keenness of wit would be quite in place in a French anthology, the Teutonic tendency to the moral and didactic has given rise to a class but sparingly represented in French. The very name of *Sinngedichte* bears witness to this peculiarity, which is exemplified equally by the rude *priameln* or *proeameln*, of the 13th and 14th centuries and the polished lines of Goethe and Schiller. Logau published his *Deutsche Sinngetichte Drey Tausend* in 1654, and Wernicke no fewer than six volumes of *Ueberschriften oder Epigrammata* in 1697; Kästner's *Sinngedichte* appeared in 1782, and Haug and Weissen's *Epigrammatische Anthologie* in 1804. Kleist, Opitz, Gleim, Hagedorn, Klopstock and A.W. Schlegel all possess some reputation as epigrammatists; Lessing is *facile princeps* in the satirical style; and Herder has the honour of having enriched his language with much of what is best from Oriental and classical sources.

It is often by no means easy to trace the history of even a single epigram, and the investigator soon learns to be cautious of congratulating himself on the attainment of a genuine original. The same point, refurbished and fitted anew to its tiny shaft, has been shot again and again by laughing cupids or fierce-eyed furies in many a frolic and many a fray. During the period when the epigram was the favourite form in Germany, Gervinus tells us how the works, not only of the Greek and Roman writers, but of Neo-Latinists, Spaniards, Dutchmen, Frenchmen, Englishmen and Poles were ransacked and plundered; and the same process of pillage has gone on in a more or less modified degree in other times and countries. Very noticeable often are the modifications of tone and expression occasioned by national and individual characteristics; the simplicity of the prototype may become common-place in the imitation, the sublime be distorted into the grotesque, the pathetic degenerate into the absurdly sentimental; or on the other hand, an unpromising *motif* may be happily developed into unexpected beauty. A good illustration of the variety with which the same epigram may be translated and travestied is afforded by a little volume published in Edinburgh in 1808, under the title of *Lucubrations on the Epigram*—

Εἰ μὲν ἦν μαθεῖν ἄ δεῖ παθεῖν,  
καὶ μὴ παθεῖν, καλὸν ἦν τὸ μαθεῖν  
εἰ δὲ δεῖ παθεῖν ἄ δ' ἦν μαθεῖν,  
τί δεῖ μαθεῖν; χρὴ γὰρ παθεῖν.

The two collections of epigrams most accessible to the English reader are Booth's *Epigrams, Ancient and Modern* (1863) and Dodd's *The Epigrammatists* (1870). In the appendix to the latter is a pretty full bibliography, to which the following list may serve as a supplement:—Thomas Corraeus, *De toto eo poematis genere quod epigramma dicitur* (Venice, 1569; Bologna, 1590); Cottunius, *De conficiendo epigrammate* (Bologna, 1632); Vincentius Gallus, *Opusculum de epigrammate* (Milan, 1641); Vavassor, *De epigrammate liber* (Paris, 1669); *Gedanke von deutschen Epigrammatibus* (Leipzig, 1698); *Doctissimorum nostra aetate Italorum epigrammata; Flaminii Moleae Naugerii, Cottae, Lampridii, Sadoleti, et aliorum, cura Jo. Gagnaei* (Paris, c. 1550); Brugière de Barante, *Recueil des plus belles épigrammes des poètes français* (2 vols., Paris, 1698); Chr. Aug. Heumann, *Anthologia Latina: hoc est, epigrammata partim a priscis partim junioribus a poetis* (Hanover, 1721); Fayolle, *Acontologie ou dictionnaire d'épigrammes* (Paris, 1817); Geijsbeck, *Epigrammatische Anthologie*, Sauvage, *Les Guêpes gauloises: petit encyclopédie des meilleurs épigrammes, &c., depuis Clément Marot jusqu'aux poètes de nos jours* (1859); *La Récréation et passe-temps des tristes: recueil d'épigrammes et de petits contes en vers réimprimé sur l'édition de Rouen 1595, &c.* (Paris, 1863). A large number of epigrams and much miscellaneous information in regard to their origin, application and translation is scattered through *Notes and Queries*.

See also an article in *The Quarterly Review*, No. 233.

**EPIGRAPHY** (Gr. ἐπί, on, and γράφειν, to write), a term used to denote (1) the study of inscriptions collectively, and (2) the science connected with the classification and explanation of inscriptions. It is sometimes employed, too, in a more contracted sense, to denote the palaeography, in inscriptions. Generally, it is that part of archaeology which has to do with inscriptions engraved on stone, metal or other permanent material (not, however, coins, which come under the heading **NUMISMATICS**).

See **INSCRIPTIONS**; **PALAEOGRAPHY**.

**EPILEPSY** (Gr. ἐπί, upon, and λαμβάνειν, to seize), or **FALLING SICKNESS**, a term applied generally to a nervous disorder, characterized by a fit of sudden loss of consciousness, attended with convulsions. There may, however, exist manifestations of epilepsy much less marked than this, yet equally characteristic of the disease; while, on the other hand, it is to be borne in mind that many other attacks of a convulsive nature have the term "epileptic" or "epileptiform" applied to them.

Epilepsy was well known in ancient times, and was regarded as a special infliction of the gods, hence the names *morbus sacer*, *morbus divus*. It was also termed *morbus Herculeus*, from Hercules having been supposed to have been epileptic, and *morbus comitialis*, from the circumstance that when any member of the forum was seized with an epileptic fit the assembly was broken up. *Morbus caducus*, *morbus lunaticus astralis*, *morbus demoniacus*, *morbus major*, were all terms employed to designate epilepsy.



There are three well-marked varieties of the epileptic seizure; to these the terms *le grand mal*, *le petit mal* and *Jacksonian epilepsy* are usually applied. Any of these may exist alone, but the two former may be found to exist in the same individual. The first of these, if not the more common, is at least that which attracts the most attention, being what is generally known as an *epileptic fit*.

Although in most instances such an attack comes on suddenly, it is in many cases preceded by certain premonitory indications or warnings, which may be present for a greater or less time previously. These are of very varied character, and may be in the form of some temporary change in the disposition, such as unusual depression or elevation of spirits, or of some alteration in the look. Besides these general symptoms, there are frequently peculiar sensations which immediately precede the onset of the fit, and to such the name of *aura epileptica* is applied. In its strict sense this term refers to a feeling of a breath of air blowing upon some part of the body, and passing upwards towards the head. This sensation, however, is not a common one, and the term has now come to be applied to any peculiar feeling which the patient experiences as a precursor of the attack. The so-called *aura* may be of mental character, in the form of an agonizing feeling of momentary duration; of sensorial character, in the form of pain in a limb or in some internal organ, such as the stomach, or morbid feeling connected with the special senses; or, further, of motorial character, in the form of contractions or trembling in some of the muscles. When such sensations affect a limb, the employment of firm compression by the hand or by a ligature occasionally succeeds in warding off an attack. The aura may be so distinct and of such duration as to enable the patient to lie down, or seek a place of safety before the fit comes on.

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The seizure is usually preceded by a loud scream or cry, which is not to be ascribed, as was at one time supposed, to terror or pain, but is due to the convulsive action of the muscles of the larynx, and the expulsion of a column of air through the narrowed glottis. If the patient is standing he immediately falls, and often sustains serious injury. Unconsciousness is complete, and the muscles generally are in a state of stiffness or tonic contraction, which will usually be found to affect those of one side of the body in particular. The head is turned by a series of jerks towards one or other shoulder, the breathing is for the moment arrested, the countenance first pale then livid, the pupils dilated and the pulse rapid. This, the first stage of the fit, generally lasts for about half a minute, and is followed by the state of clonic (*i.e.* tumultuous) spasm of the muscles, in which the whole body is thrown into violent agitation, occasionally so great that bones may be fractured or dislocated. The eyes roll wildly, the teeth are gnashed together, and the tongue and cheeks are often severely bitten. The breathing is noisy and laborious, and foam (often tinged with blood) issues from the mouth, while the contents of the bowels and bladder are ejected. The aspect of the patient in this condition is shocking to witness, and the sight has been known to induce a similar attack in an onlooker. This stage lasts for a period varying from a few seconds to several minutes, when the convulsive movements gradually subside, and relaxation of the muscles takes place, together with partial return of consciousness, the patient looking confusedly about him and attempting to speak. This, however, is soon followed by drowsiness and stupor, which may continue for several hours, when he awakes either apparently quite recovered or fatigued and depressed, and occasionally in a state of excitement which sometimes assumes the form of mania.

Epileptic fits of this sort succeed each other with varying degrees of frequency, and occasionally, though not frequently, with regular periodicity. In some persons they only occur once in a lifetime, or once in the course of many years, while in others they return every week or two, or even are of daily occurrence, and occasionally there are numerous attacks each day. According to Sir J.R. Reynolds, there are four times as many epileptics who have their attacks more frequently than once a month as there are of those whose attacks recur at longer intervals. When the fit returns it is not uncommon for one seizure to be followed by another within a few hours or days. Occasionally there occurs a constant succession of attacks extending over many hours, and with such rapidity that the patient appears as if he had never come out of the one fit. The term *status epilepticus* is applied to this condition, which is sometimes followed with fatal results. In many epileptics the fits occur during the night as well as during the day, but in some instances they are entirely nocturnal, and it is well known that in such cases the disease may long exist and yet remain unrecognized either by the patient or the physician.

The second manifestation of epilepsy, to which the names *epilepsia mitior* or *le petit mal* are given, differs from that above described in the absence of the convulsive spasms. It is also termed by some authors *epileptic vertigo* (giddiness), and consists essentially in the sudden arrest of volition and consciousness, which is of but short duration, and may be accompanied with staggering or some alteration in position or motion, or may simply exhibit itself in a look of absence or confusion, and should the patient happen to be engaged in conversation, by an abrupt termination of the act. In general it lasts but a few seconds, and the individual resumes his occupation without perhaps being aware of anything having been the matter. In some instances there is a degree of spasmodic action in certain muscles which may cause the patient to make some unexpected movement, such as turning half round, or walking abruptly aside, or may show itself by some unusual expression of countenance, such as squinting or grinning. There may be some amount of *aura* preceding such attacks, and also of faintness following them. The *petit mal* most commonly co-exists with the *grand mal*, but has no necessary connexion with it, as each may exist alone. According to Armand Trousseau, the *petit mal* in general precedes the manifestation of the *grand mal*, but sometimes the reverse is the case.

The third manifestation—*Jacksonian epilepsy* or *partial epilepsy*—is distinguished by the fact that consciousness is retained or lost late. The patient is conscious throughout, and is able to watch the march of the spasm. The attacks are usually the result of lesions in the motor area of the brain, such being caused, in many instances, by depression of the vault of the skull, due to trauma.

Epilepsy appears to exert no necessarily injurious effect upon the general health, and even where it exists in an aggravated form is quite consistent with a high degree of bodily vigour. It is very different, however, with regard to its influence upon the mind; and the question of the relation of epilepsy to insanity is one of great and increasing importance. Allusion has already been made to the occasional occurrence of maniacal excitement as one of the results of the epileptic seizure. Such attacks, to which the name of *furor epilepticus* is applied, are generally accompanied with violent acts on the part of the patient, rendering him dangerous, and demanding prompt measures of restraint. These attacks are by no means limited to the more severe form of epilepsy, but appear to be even more frequently associated with the milder form—the epileptic vertigo—where they either replace altogether or immediately follow the short period of absence characteristic of this form of the disease. Numerous cases are on record of persons known to be epileptic being suddenly seized, either after or without apparent spasmodic attack, with some sudden impulse, in which they have used dangerous violence to those beside them, irrespective altogether of malevolent intention, as appears from their retaining no recollection whatever, after the short period of excitement, of anything that had occurred; and there is reason to believe that crimes of heinous character, for which the perpetrators have suffered punishment, have been committed in a state of mind such as that now described. The subject is obviously one of the greatest medico-legal interest and importance in regard to the question of criminal responsibility.

Apart, however, from such marked and comparatively rare instances of what is termed epileptic insanity, the general mental condition of the epileptic is in a large proportion of cases unfavourably affected by the disease. There are doubtless examples (and their number according to statistics is estimated at less than one-third) where, even among those suffering from frequent and severe attacks, no departure from the normal condition of mental integrity can be recognized. But in general there exists some peculiarity, exhibiting itself either in the form of defective memory, or diminishing intelligence, or what is perhaps as frequent, in irregularities of temper, the patient being irritable or perverse and eccentric. In not a few cases there is a steady mental decline, which ends in dementia or idiocy. It is stated by some high authorities that epileptic women suffer in regard to their mental condition more than men. It also appears to be the case that the later in life the disease shows itself the more likely is the mind to suffer. Neither the frequency nor the severity of the seizures seem to have any necessary influence in the matter; and the general opinion appears to be that the milder form of the disease is that with which mental failure is more apt to be associated. (For a consideration of the conditions of the nervous system which result in epilepsy, see the article

The influence of hereditary predisposition in epilepsy is very marked. It is necessary, however, to bear in mind the point so forcibly insisted on by Trousseau in relation to epilepsy, that hereditary transmission may be either direct or indirect, that is to say, that what is epilepsy in one generation may be some other form of neurosis in the next, and conversely, nervous diseases being remarkable for their tendency to transformation in their descent in families. Where epilepsy is hereditary, it generally manifests itself at an unusually early period of life. A singular fact, which also bears to some extent upon the pathology of this disease, was brought to light by Dr Brown Séquard in his experiments, namely, that the young of animals which had been artificially rendered epileptic were liable to similar seizures. In connexion with the hereditary transmission of epilepsy it must be observed that all authorities concur in the opinion that this disease is one among the baneful effects that often follow marriages of consanguinity. Further, there is reason to believe that intemperance, apart altogether from its direct effect in favouring the occurrence of epilepsy, has an evil influence in the hereditary transmission of this as of other nervous diseases. A want of symmetry in the formation of the skull and defective cerebral development are not infrequently observed where epilepsy is hereditarily transmitted.

Age is of importance in reference to the production of epilepsy. The disease may come on at any period of life, but it appears from the statistics of Reynolds and others, that it most frequently first manifests itself between the ages of ten and twenty years, the period of second dentition and puberty, and again at or about the age of forty.

Among other causes which are influential in the development of epilepsy may be mentioned sudden fright, prolonged mental anxiety, over-work and debauchery. Epileptic fits also occur in connexion with a depraved stage of the general health, and with irritations in distant organs, as seen in the fits occurring in dentition, in kidney disease, and as a result of worms in the intestines. The symptoms traceable to these causes are sometimes termed *sympathetic* or *eccentric epilepsy*; these are but rarely *epileptic* in the strictest sense of the word, but rather epileptiform.

Epilepsy is occasionally feigned for the purpose of extortion, but an experienced medical practitioner will rarely be deceived; and when it is stated that although many of the phenomena of an attack, particularly the convulsive movements, can be readily simulated, yet that the condition of the pupils, which are dilated during the fit, cannot be feigned, and that the impostor seldom bites his tongue or injures himself, deception is not likely to succeed even with non-medical persons of intelligence.

The *medical treatment* of epilepsy can only be briefly alluded to here. During the fit little can be done beyond preventing as far as possible the patient from injuring himself while unconsciousness continues. Tight clothing should be loosened, and a cork or pad inserted between the teeth. When the fit is of long continuance, the dashing of cold water on the face and chest, or the inhalation of chloroform, or of nitrite of amyl, may be useful; in general, however, the fit terminates independently of any such measures. When the fit is over the patient should be allowed to sleep, and have the head and shoulders well raised.

In the intervals of the attack, the general health of the patient is one of the most important points to be attended to. The strictest hygienic and dietetic rules should be observed, and all such causes as have been referred to as favouring the development of the disease should, as far as possible, be avoided. In the case of children, parents must be made to realize that epilepsy is a chronic disease, and that therefore the seizures must not be allowed to interfere unnecessarily with the child's training. The patient must be treated as such only during the attack; between times, though being carefully watched, must be made to follow a child's normal pursuits, and no distinction must be made from other children. The same applies to adults: it is far better for them to have some definite occupation, preferably one that keeps them in the open air. If such patients become irritable, then they should be placed under supervision. As regards those who cannot be looked after at home, colonies on a self-supporting basis have been tried, and where the supervision has been intelligent the success has been proved, a fairly high level of health and happiness being attained.

The various bromides are the only medical drugs that have produced any beneficial results. They require to be given in large doses which are carefully regulated for every individual patient, as the quantities required vary enormously. Children take far larger doses in proportion than adults. They are best given in a very diluted form, and after meals, to diminish the chances of gastric disturbance. Belladonna seems also to have some influence on the disease, and forms a useful addition; arsenic should also be prescribed at times, both as a tonic, and for the sake of the improvement it effects in those patients who develop a tendency to *acne*, which is one of the troublesome results of bromism. The administration of the bromides should be maintained until three years after the cessation of the fits. The occurrence of gastric pain, palpitations and loss of the palate reflex are indications to stop, or to decrease the quantity of the drug. In very severe cases opium may be required.

Surgical treatment for epilepsy is yet in its infancy, and it is too early to judge of its results. This does not apply, however, to cases of *Jacksonian epilepsy*, where a very large number have been operated on with marked benefit. Here the lesion of the brain is, in a very large percentage of the patients, caused by pressure from outside, from the presence of a tumour or a depressed fracture; the removal of the one, or the elevation of the other is the obvious procedure, and it is usually followed by the complete disappearance of the seizures.

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**EPILOGUE.** The appendix or supplement to a literary work, and in particular to a drama in verse, is called an *epilogue*, from ἐπίλογος, the name given by the Greeks to the peroration of a speech. As we read in Shakespeare's *Midsummer Night's Dream*, the epilogue was generally treated as the apology for a play; it was a final appeal made to encourage the good-nature of the audiences, and to deprecate attack. The epilogue should form no part of the work to which it is attached, but should be independent of it; it should be treated as a sort of commentary. Sometimes it adds further information with regard to what has been left imperfectly concluded in the work itself. For instance, in the case of a play, the epilogue will occasionally tell us what became of the characters after the action closed; but this is irregular and unusual, and the epilogue is usually no more than a graceful way of dismissing the audience. Among the ancients the form was not cultivated, further than that the leader of the chorus or the last speaker advanced and said "Vos valete, et plaudite, cives"—"Good-bye, citizens, and we hope you are pleased." Sometimes this formula was reduced to the one word, "Plaudite!" The epilogue as a literary species is almost entirely confined to England, and it does not occur in the earliest English plays. It is rare in Shakespeare, but Ben Jonson made it a particular feature of his drama, and may almost be said to have invented the tradition of its regular use. He employed the epilogue for two purposes, either to assert the merit of the play or to deprecate censure of its defects. In the former case, as in *Cynthia's Revels* (1600), the actor went off, and immediately came on again saying:—

"Gentles, be't known to you, since I went in  
I am turned rhymer, and do thus begin:—  
The author (jealous how your sense doth take  
His travails) hath enjoined me to make  
Some short and ceremonious epilogue,"—

and then explained to the audience what an extremely interesting play it had been. In the second case, when the author was less confident, his epilogue took a humbler form, as in the comedy of *Volpone* (1605), where the actor said:—

"The seasoning of a play is the applause.  
Now, as the Fox be punished by the laws,  
He yet doth hope, there is no suffering due  
For any fact which he hath done 'gainst you.  
If there be, censure him; here he doubtful stands:  
If not, fare jovially and clap your hands."

Beaumont and Fletcher used the epilogue sparingly, but after their day it came more and more into vogue, and the form was almost invariably that which Ben Jonson had brought into fashion, namely, the short complete piece in heroic couplets. The hey-day of the epilogue, however, was the Restoration, and from 1660 to the decline of the drama in the reign of Queen Anne scarcely a play, serious or comic, was produced on the London stage without a prologue and an epilogue. These were almost always in verse, even if the play itself was in the roughest prose, and they were intended to impart a certain literary finish to the piece. These Restoration epilogues were often very elaborate essays or satires, and were by no means confined to the subject of the preceding play. They dealt with fashions, or politics, or criticism. The prologues and epilogues of Dryden are often brilliantly finished exercises in literary polemic. It became the custom for playwrights to ask their friends to write these poems for them, and the publishers would even come to a prominent poet and ask him to supply one for a fee. It gives us an idea of the seriousness with which the epilogue was treated that Dryden originally published his valuable "Defence of the Epilogue; or An Essay on the Dramatic Poetry of the Last Age" (1672) as a defence of the epilogue which he had written for *The Conquest of Granada*. In France the custom of reciting dramatic epilogues has never prevailed. French criticism gives the name to such adieux to the public, at the close of a non-dramatic work, as are reserved by La Fontaine for certain critical points in the "Fables."

(E. G.)

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**EPIMENIDES**, poet and prophet of Crete, lived in the 6th century B.C. Many fabulous stories are told of him, and even his existence is doubted. While tending his father's sheep, he is said to have fallen into a deep sleep in the Dictæan cave near Cnossus where he lived, from which he did not awake for fifty-seven years (Diogenes Laërtius i. 109-115). When the Athenians were visited by a pestilence in consequence of the murder of Cylon, he was invited by Solon (596) to purify the city. The only reward he would accept was a branch of the sacred olive, and a promise of perpetual friendship between Athens and Cnossus (Plutarch, *Solon*, 12; Aristotle, *Ath. Pol.* 1). He died in Crete at an advanced age; according to his countrymen, who afterwards honoured him as a god, he lived nearly three hundred years. According to another story, he was taken prisoner in a war between the Spartans and Cnossians, and put to death by his captors, because he refused to prophesy favourably for them. A collection of oracles, a theogony, an epic poem on the Argonautic expedition, prose works on purifications and sacrifices, and a cosmogony, were attributed to him. Epimenides must be reckoned with Melampus and Onomacritus as one of the founders of Orphism. He is supposed to be the Cretan prophet alluded to in the epistle to Titus (i. 12).

See C. Schultess, *De Epimenide Cretensi* (1877); O. Kern, *De Orphei, Epimenidis ... Theogoniis* (1888); G. Barone di Vincenzo, *E. di Creta e le Credenze religiose de' suoi Tempi* (1880); H. Demoulin, *Épiménide de Crète* (1901); H. Diels, *Die Fragmente der Vorsokratiker* (1903); O. Kern in Pauly-Wissowa's *Realencyclopädie*.

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**ÉPINAL**, a town on the north-eastern frontier of France, capital of the department of Vosges, 46 m. S.S.E. of Nancy on the Eastern railway between that town and Belfort. Pop. (1906), town 21,296, commune (including garrison) 29,058. The town proper—the Grande Ville—is situated on the right bank of the Moselle, which at this point divides into two arms forming an island whereon another quarter—the Petite Ville—is built. The lesser of these two arms, which is canalized, separates the island from the suburb of Hospice on its left bank. The right bank of the Moselle is bordered for some distance by pleasant promenades, and an extensive park surrounds the ruins of an old stronghold which dominated the Grande Ville from an eminence on the east. Apart from the church of St Goëry (or St Maurice) rebuilt in the 13th century but preserving a tower of the 12th century, the public buildings of Épinal offer little of architectural interest. The old hospital on the island-quarter contains a museum with interesting collections of paintings, Gallo-Roman antiquities, sculpture, &c. Close by stands the library, which possesses many valuable MSS.

The fortifications of Épinal are connected to the southward with Belfort, Dijon and Besançon, by the fortified line of the Moselle, and north of it lies the unfortified zone called the *Trouée d'Épinal*, a gap designedly left open to the invaders between Épinal and Toul, another great fortress which is itself connected by the Meuse *forts d'arrêt* with Verdun and the places of the north-east. Épinal therefore is a fortress of the greatest possible importance to the defence of France, and its works, all built since 1870, are formidable permanent fortifications. The Moselle runs from S. to N. through the middle of the girde of forts; the fortifications of the right bank, beginning with Fort de la Mouche, near the river 3 m. above Épinal, form a chain of detached forts and batteries over 6 m. long from S. to N., and the northernmost part of this line is immensely strengthened by numerous advanced works between the villages of Dognéville and Longchamp. On the left bank, a larger area of ground is included in the perimeter of defence for the purposes of encampment, the most westerly of the forts, Girancourt, being 7 m. distant from Épinal; from the lower Moselle to Girancourt the works are grouped principally about Uxegney and Sarchey; from Girancourt to the upper river and Fort de la Mouche a long ridge extends in an arc, and on this south-western section the principal defence is Fort Ticha and its annexes. The circle of forts, which has a perimeter of nearly 30 m., was in 1895 reinforced by the construction of sixteen new works, and the area of ground enclosed and otherwise protected by the defences of Épinal is sufficiently extensive to accommodate a large army.

Épinal is the seat of a prefect and of a court of assizes and has tribunals of first instance and of commerce, a board of trade-arbitrators, a chamber of commerce, training-colleges, a communal college and industrial school, and exchange and a branch of the Bank of France. The town, which is important as the centre of a cotton-spinning region, carries on cotton-spinning, -weaving and -printing, brewing and distilling, and the manufacture of machinery and iron goods, glucose, embroidery, hats, wall-paper and tapioca. An industry peculiar to Épinal is the production of cheap images, lithographs and engravings. There is also trade in wine, grain, live-stock and starch products made in the vicinity. Épinal is an important junction on the Eastern railway.

Épinal originated towards the end of the 10th century with the founding of a monastery by Theodoric (Dietrich) I., bishop of Metz, whose successors ruled the town till 1444, when its inhabitants placed themselves under the protection of King Charles VII. In 1466 it was transferred to the duchy of Lorraine, and in 1766 it was, along with that duchy, incorporated with France. It was occupied by the Germans on the 12th of October 1870 after a short fight, and until the 15th was the headquarters of General von Werder.

**EPINAOS** (Gr. ἐπί, after, and ναός, a temple), in architecture, the open vestibule behind the nave. The term is not found in any classic author, but is a modern coinage, originating in Germany, to differentiate the feature from “opisthodomus,” which in the Parthenon was an enclosed chamber.

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**ÉPINAY, LOUISE FLORENCE PÉTRONILLE TARDIEU D’ESCLAVELLES D’** (1726-1783), French writer, was born at Valenciennes on the 11th of March 1726. She is well known on account of her *liaisons* with Rousseau and Baron von Grimm, and her acquaintanceship with Diderot, D’Alembert, D’Holbach and other French men of letters. Her father, Tardieu d’Esclavelles, a brigadier of infantry, was killed in battle when she was nineteen; and she married her cousin Denis Joseph de La Live d’Épinay, who was made a collector-general of taxes. The marriage was an unhappy one; and Louise d’Épinay believed that the prodigality, dissipation and infidelities of her husband justified her in obtaining a formal separation in 1749. She settled in the château of La Chevrette in the valley of Montmorency, and there received a number of distinguished visitors. Conceiving a strong attachment for J.J. Rousseau, she furnished for him in 1756 in the valley of Montmorency a cottage which she named the “Hermitage,” and in this retreat he found for a time the quiet and natural rural pleasures he praised so highly. Rousseau, in his *Confessions*, affirmed that the inclination was all on her side; but as, after her visit to Geneva, Rousseau became her bitter enemy, little weight can be given to his statements on this point. Her intimacy with Grimm, which began in 1755, marks a turning-point in her life, for under his influence she escaped from the somewhat compromising conditions of her life at La Chevrette. In 1757-1759 she paid a long visit to Geneva, where she was a constant guest of Voltaire. In Grimm’s absence from France (1775-1776), Madame d’Épinay continued, under the superintendence of Diderot, the correspondence he had begun with various European sovereigns. She spent most of her later life at La Briche, a small house near La Chevrette, in the society of Grimm and of a small circle of men of letters. She died on the 17th of April 1783. Her *Conversations d’Émilie* (1774), composed for the education of her grand-daughter, Émilie de Belsunce, was crowned by the French Academy in 1783. The *Mémoires et Correspondance de Mme d’Épinay, renfermant un grand nombre de lettres inédites de Grimm, de Diderot, et de J.-J. Rousseau, ainsi que des détails*, &c, was published at Paris (1818) from a MS. which she had bequeathed to Grimm. The *Mémoires* are written by herself in the form of a sort of autobiographic romance. Madame d’Épinay figures in it as Madame de Montbrillant, and René is generally recognized as Rousseau, Volx as Grimm, Garnier as Diderot. All the letters and documents published along with the *Mémoires* are genuine. Many of Madame d’Épinay’s letters are contained in the *Correspondance de l’abbé Galiani* (1818). Two anonymous works, *Lettres à mon fils* (Geneva, 1758) and *Mes moments heureux* (Geneva, 1759), are also by Madame d’Épinay.

See Rousseau’s *Confessions*; Lucien Perey [Mlle Herpin] and Gaston Maugras, *La Jeunesse de Mme d’Épinay, les dernières années de Mme d’Épinay* (1882-1883); Sainte-Beuve, *Causeries du lundi*, vol. ii.; Edmond Scherer, *Études sur la littérature contemporaine*, vols. iii. and vii. There are editions of the *Mémoires* by L. Énault (1855) and by P. Boiteau (1865); and an English translation, with introduction and notes (1897), by J.H. Freese.

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**EPIPHANIUS, SAINT** (c. 315-402), a celebrated Church Father, born in the beginning of the 4th century at Bezanduca, a village of Palestine, near Eleutheropolis. He is said to have been of Jewish extraction. In his youth he resided in Egypt, where he began an ascetic course of life, and, freeing himself from Gnostic influences, invoked episcopal assistance against heretical thinkers, eighty of whom were driven from the cities. On his return to Palestine he was ordained presbyter by the bishop of Eleutheropolis, and became the president of a monastery which he founded near his native place. The account of his intimacy with the patriarch Hilarion is not trustworthy. In 367 he was nominated bishop of Constantia, previously known as Salamis, the metropolis of Cyprus—an office which he held till his death in 402. Zealous for the truth, but passionate and bigoted, he devoted himself to two great labours, namely, the spread of the recently established monasticism, and the confutation of heresy, of which he regarded Origen and his followers as the chief representatives. The first of the Origenists that he attacked was John, bishop of Jerusalem, whom he denounced from his own pulpit at Jerusalem (394) in terms so violent that the bishop sent his archdeacon to request him to desist; and afterwards, instigated by Theophilus, bishop of Alexandria, he proceeded so far as to summon a council of Cyprian bishops to condemn the errors of Origen. In his closing years he came into conflict with Chrysostom, the patriarch of Constantinople, who had given temporary shelter to four Nitrian monks whom Theophilus had expelled on the charge of Origenism. The monks gained the support of the empress Eudoxia, and when she summoned Theophilus to Constantinople that prelate forced the aged Epiphanius to go with him. He had some controversy with Chrysostom but did not stay to see the result of Theophilus’s machinations, and died on his way home. The principal work of Epiphanius is the *Panarion*, or treatise on heresies, of which he also wrote an abridgment. It is a “medicine chest” of remedies for all kinds of heretical belief, of which he names eighty varieties. His accounts of the earlier errors (where he has preserved for us large excerpts from the original Greek of Irenaeus) are more reliable than those of contemporary heresies. In his desire to see the Church safely moored he also wrote the *Ancoratus*, or discourse on the true faith. His encyclopaedic learning shows itself in a treatise on Jewish weights and measures, and another (incomplete) on ancient gems. These, with two epistles to John of Jerusalem and Jerome, are his only genuine remains. He wrote a large number of works which are lost. In allusion to his knowledge of Hebrew, Syriac, Egyptian, Greek and Latin, Jerome styles Epiphanius Πεντάγλωσσος (Five-tongued); but if his knowledge of languages was really so extensive, it is certain that he was utterly destitute of critical and logical power. His early asceticism seems to have imbued him with a love of the marvellous; and his religious zeal served only to increase his credulity. His erudition is outweighed by his prejudice, and his inability to recognize the responsibilities of authorship makes it necessary to assign most value to those portions of his works which he simply cites from earlier writers.

The primary sources for the life are the church histories of Socrates and Sozomen, Palladius’s *De vita Chrysostomi* and Jerome’s *De vir. illust.* 114. Petau (Petavius) published an edition of the works in 2 vols. fol. at Paris in 1622; cf. Migne, *Patr. Graec.* 41-43. The *Panarion* and other works were edited by F. Oehler (Berlin, 1859-1861). For more recent work especially on the fragments see K. Bonwetsch’s art. in Herzog-Hauck’s *Realencyk.* v. 417.

Other theologians of the same name were: (1) Epiphanius Scholasticus, friend and helper of Cassiodorus; (2) Epiphanius, bishop of Ticinum (Pavia), c. 438-496; (3) Epiphanius, bishop of Constantia and Metropolitan of Cyprus (the Younger), c. A.D. 680, to whom some critics have ascribed certain of the works supposed to have been written by the greater Epiphanius; (4) Epiphanius, bishop of Constantia in the 9th century, to whom a similar attribution has been made.

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**EPIPHANY, FEAST OF.** The word epiphany, in Greek, signifies an apparition of a divine being. It was used as a singular or a plural, both in its Greek and Latin forms, according as one epiphany was contemplated or several united in a single

commemoration. For in the East from an early time were associated with the feast of the Baptism of Christ commemorations of the physical birth, of the Star of the Magi, of the miracles of Cana, and of the feeding of the five thousand. The commemoration of the Baptism was also called by the Greek fathers of the 4th century the Theophany or Theophanies, and the Day of Lights, *i.e.* of the Illumination of Jesus or of the Light which shone in the Jordan. In the Teutonic west it has become the Festival of the three kings (*i.e.* the Magi), or simply Twelfth day. Leo the Great called it the Feast of the *Declaration*; Fulgentius, of the *Manifestation*; others, of the *Apparition* of Christ.

In the following article it is attempted to ascertain the date of institution of the Epiphany feast, its origin, and its significance and development.

Clement of Alexandria first mentions it. Writing *c.* 194 he states that the Basilidians feasted the day of the Baptism, devoting the whole night which preceded it to lections of the scriptures. They fixed it in the 15th year of Tiberius, on the 15th or 11th of the month Tobi, dates of the Egyptian fixed calendar equivalent to January 10th and 6th. When Clement wrote the great church had not adopted the feast, but toward *A.D.* 300 it was widely in vogue. Thus the Acts of Philip the Martyr, bishop of Heraclea in Thrace, *A.D.* 304, mention the "holy day of the Epiphany." Note the singular. Origen seems not to have heard of it as a feast of the Catholic church, but Hippolytus (died *c.* 235) recognized it in a homily which may be genuine.

In the age of the Nicene Council, *A.D.* 325, the primate of Alexandria was charged at every Epiphany Feast to announce to the churches in a "Festal Letter" the date of the forthcoming Easter. Several such letters written by Athanasius and others remain. In the churches so addressed the feast of Jan. 6 must have been already current.

In Jerusalem, according to the Epistle of Macarius<sup>1</sup> to the Armenians, *c.* 330, the feast was kept with zeal and splendour, and was with Easter and Pentecost a favourite season for Baptism.

We have evidence of the 4th century from Spain that a long fast marked the season of Advent, and prepared for the feast of Epiphany on the 6th of January. The council of Saragossa *c.* 380 enacted that for 21 days, from the 17th of December to the 6th of January, the Epiphany, the faithful should not dance or make merry, but steadily frequent the churches. The synod of Lerida in 524 went further and forbade marriages during Advent. Our earliest Spanish lectionary, the *Liber comicus* of Toledo, edited by Don Morin (*Anecd. Maredsol.* vol. i.), provides lections for five Sundays in Advent, and the gospel lections<sup>2</sup> chosen regard the Baptism of Christ, not His Birth, of which the feast, like that of the Annunciation, is mentioned, but not yet dated, December 25 being assigned to St Stephen. It is odd that for "the Apparition of the Lord" the lection Matt. ii. 1-15 is assigned, although the lections for Advent belong to a scheme which identified Epiphany with the Baptism. This anomaly we account for below. The old editor of the Mozarabic Liturgy, Fr. Antonio Lorenzano, notes in his preface § 28 that the Spaniards anciently terminated the Advent season with the Epiphany Feast. In Rome also the earliest fixed system of the ecclesiastical year, which may go back to 300, makes Epiphany the *caput festorum* or chief of feasts. The Sundays of Advent lead up to it, and the first Sundays of the year are "The Sunday within the octave of Epiphany," "the first Sunday after," and so forth. December 25 is no critical date at all. In Armenia as early as 450 a month of fasting prepared for the Advent of the Lord at Epiphany, and the fast was interpreted as a reiteration of John the Baptist's season of Repentance.

In Antioch as late as about 386 Epiphany and Easter were the two great feasts, and the physical Birth of Christ was not yet feasted. On the eve of Epiphany after nightfall the springs and rivers were blessed, and water was drawn from them and stored for the whole year to be used in lustrations and baptisms. Such water, says Chrysostom, to whose orations we owe the information, kept pure and fresh for one, two and three years, and like good wine actually improved the longer it was kept. Note that Chrysostom speaks of the Feast of the *Epiphanies*, implying two, one of the Baptism, the other of the Second Advent, when Christ will be manifested afresh, and we with him in glory. This Second Epiphany inspired, as we saw, the choice of Pauline lections in the *Liber comicus*. But the salient event commemorated was the Baptism, and Chrysostom almost insists on this as the exclusive significance of the feast:—"It was not when he was born that he became manifest to all, but when he was baptized." In his commentary on Ezekiel Jerome employs the same language *absconditus est et non apparuit*, by way of protest against an interpretation of the Feast as that of the Birth of Jesus in Bethlehem, which was essayed as early as 375 by Epiphanius in Cyprus, and was being enforced in Jerome's day by John, bishop of Jerusalem. Epiphanius boldly removed the date of the Baptism to the 8th of November. "January 6" (= Tobi 11), he writes, "is the day of Christ's Birth, that is, of the Epiphanies." He uses the plural, because he adds on January 6 the commemoration of the water miracle of Cana. Although in 375 he thus protested that January 6 was the day "of the Birth after the Flesh," he became before the end of the century a convert, according to John of Nice, to the new opinion that December 25 was the real day of this Birth. That as early as about 385, January 6 was kept as the physical birthday in Jerusalem, or rather in Bethlehem, we know from a contemporary witness of it, the lady pilgrim of Gaul, whose *peregrinatio*, recently discovered by Gamurrini, is confirmed by the old Jerusalem Lectionary preserved in Armenian.<sup>3</sup> Ephraem the Syrian father is attested already by Epiphanius (*c.* 375) to have celebrated the physical birth on January 6. His genuine Syriac hymns confirm this, but prove that the Baptism, the Star of the Magi, and the Marriage at Cana were also commemorated on the same day. That the same union prevailed in Rome up to the year 354 may be inferred from Ambrose. Philastrius (*De haer.* ch. 140) notes that some abolished the Epiphany feast and substituted a Birth feast. This was between 370 and 390.

In 385 Pope Siricius<sup>4</sup> calls January 6 *Natalicia*, "the Birthday of Christ or of Apparition," and protests against the Spanish custom (at Tarragona) of baptizing on that day—another proof that in Spain in the 4th century it commemorated the Baptism. In Gaul at Vienna in 360 Julian the Apostate, out of deference to Christian feeling, went to church "on the festival which they keep in January and call Epiphania." So Ammianus; but Zonaras in his Greek account of the event calls it the day of the Saviour's Birth.

Why the feast of the Baptism was called the feast or day of the Saviour's Birth, and why fathers of that age when they call Christmas the birthday constantly qualify and add the words "in the flesh," we are able to divine from Pope Leo's (*c.* 447) 18th Epistle to the bishops of Sicily. For here we learn that in Sicily they held that in His Baptism the Saviour was reborn through the Holy Spirit. "The Lord," protests Leo, "needed no remission of sins, no remedy of rebirth." The Sicilians also baptized neophytes on January 6, "because baptism conveyed to Jesus and to them one and the same grace." Not so, argues Leo, the Lord sanctioned and hallowed the power of regeneration, not when He was baptized, but "when the blood of redemption and the water of baptism flowed forth from his side." Neophytes should therefore be baptized at Easter and Pentecost alone, never at Epiphany.

Fortune has preserved to us among the *Spuria* of several Latin fathers, Ambrose, Augustine, Jerome and Maximus of Turin, various homilies for Sundays of the Advent fast and for Epiphany. The Advent lections of these homilists were much the same as those of the Spanish *Liber comicus*; and they insist on Advent being kept as a strict fast, without marriage celebrations. Their Epiphany lection is however Matt. iii. 1-17, which must therefore have once on a time been assigned in the *Liber comicus* also in harmony with its general scheme. The psalms used on the day are, cxiii. (cxiv.) "When Israel went forth," xxviii. (xxix.) "Give unto the Lord," and xxii. (xxiii.) "the Lord is my Shepherd." The same lection of Matthew and also Ps. xxix. are noted for Epiphany in the Greek oration for the day ascribed to Hippolytus, which is at least earlier than 300, and also in special old Epiphany rites for the Benediction of the waters found in Latin, Greek, Armenian, Coptic, Syriac, &c. Now by these homilists as by Chrysostom,<sup>5</sup> the Baptism is regarded as the occasion on which "the Saviour first appeared after the flesh in the world or on earth." These words were classical to the homilists, who explain them as best they can. The baptism is also declared to have been "the consecration of Christ," and "regeneration of Christ and a strengthening of our faith," to have been "Christ's second nativity." "This *second birth* hath more renown than his first ... for now the God of majesty is inscribed (as his father), but then (at his first birth) Joseph the Carpenter was assumed to be his father ... he hath more honour who cries aloud from Heaven (viz. God the Father), than he who labours upon earth" (viz. Joseph).<sup>6</sup>

Similarly the old *ordo Romanus* of the age of Pepin (given by Montfalcon in his preface to the Mozarabic missal in Migne, *Patr. Latina*, 85, col. 46), under the rubric of the Vigil of the Theophany, insists that “the *second birth* of Christ (in Baptism) being distinguished by so many mysteries (*e.g.* the miracle of Cana) is more honoured than the first” (birth from Mary).

These homilies mostly belong to an age (? 300-400) when the commemoration of the physical Birth had not yet found its own day (Dec. 25), and was therefore added alongside of the Baptism on January 6. Thus the two Births, the physical and the spiritual, of Jesus were celebrated on one and the same day, and one homily contains the words: “Not yet is the feast of his origin fully completed, and already we have to celebrate the solemn commemoration of his Baptism. He has hardly been born humanwise, and already he is being *reborn* in sacramental wise. For to-day, though after a lapse of many annual cycles, he was hallowed (or consecrated) in Jordan. So the Lord arranged as to link rite with rite; I mean, in such wise as to be brought forth through the Virgin and to be begotten through the mystery (*i.e.* sacrament) in one and the same season.” Another homily preserved in a MS. of the 7th or 8th century and assigned to Maximus of Turin declares that the Epiphany was known as the Birthday of Jesus, either because He was then born of the Virgin or *reborn in baptism*. This also was the classical defence made by Armenian fathers of their custom of keeping the feast of the Birth and Baptism together on January 6. They argued from Luke’s gospel that the Annunciation took place on April 6, and therefore the Birth on January 6. The Baptism was on Christ’s thirtieth birthday, and should therefore be also kept on January 6. Cosmas Indicopleustes (*c.* 550) relates that on the same grounds believers of Jerusalem joined the feasts. All such reasoning was of course *après coup*. As late as the 9th century the Armenians had at least three discrepant dates for the Annunciation—January 5, January 9, April 6; and of these January 5 and 9 were older than April 6, which they perhaps borrowed from Epiphanius’s commentary on the Gospels. The old Latin homilist, above quoted, hits the mark when he declares that the innate logic of things required the Baptism (which must, he says, be any how called a natal or birth festival) to fall on the same day as Christmas—*Ratio enim exigit*. Of the argument from the 6th of April as the date of the Annunciation he knows nothing. The 12th century Armenian Patriarch Nerses, like this homilist, merely rests his case against the Greeks, who incessantly reproached the Armenians for ignoring their Christmas on December 25, on the inherent logic of things, as follows:

“Just as he was born after the flesh from the holy virgin, so he was *born* through baptism and from the Jordan, by way of example unto us. And since there are here *two births*, albeit differing one from the other in mystic import and in point of time, therefore it was appointed that we should feast them together, as the first, so also the second birth.”

The Epiphany feast had therefore in its own right acquired the name of *natalis dies* or birthday, as commemorating the spiritual rebirth of Jesus in Jordan, before the *natalis in carne*, the Birthday *in the flesh*, as Jerome and others call it, was associated with it. This idea was condemned as Ebionite in the 3rd century, yet it influences Christian writers long before and long afterwards. So Tertullian says: “We little fishes (*pisciculi*), after the example of our great fish (ἰχθύς) Jesus Christ the Lord, are born (*gignimur*) in the water, nor except by abiding in the water are we in a state of salvation.” And Hilary, like the Latin homilists cited above, writes of Jesus that “he was *born again* through baptism, and then became Son of God,” adding that the Father cried, when he had gone up out of the water, “My Son art thou, I have this day begotten thee” (Luke iii. 22). “But this,” he adds, “was with the begetting of a man who is being reborn; on that occasion too he himself was being reborn unto God to be perfect son; as he was son of man, so in baptism, he was constituted son of God as well.” The idea frequently meets us in Hilary; it occurs in the Epiphany hymn of the orthodox Greek church, and in the Epiphany hymns and homilies of the Armenians.

A letter is preserved by John of Nice of a bishop of Jerusalem to the bishop of Rome which attests a temporary union of both feasts on January 6 in the holy places. The faithful, it says, met before dawn at Bethlehem to celebrate the Birth from the Virgin in the cave; but before their hymns and lections were finished they had to hurry off to Jordan, 13 m. the other side of Jerusalem, to celebrate the Baptism, and by consequence neither commemoration could be kept fully and reverently. The writer therefore begs the pope to look in the archives of the Jews brought to Rome after the destruction of Jerusalem, and to ascertain from them the real date of Christ’s birth. The pope looked in the works of Josephus and found it to be December 25. The letter’s genuineness has been called in question; but revealing as it does the Church’s ignorance of the date of the Birth, the inconvenience and precariousness of its association with the Baptism, the recency of its separate institution, it could not have been invented. It is too tell-tale a document. Not the least significant fact about it is that it views the Baptism as an established feast which cannot be altered and set on another date. Not it but the physical birth must be removed from January 6 to another date. It has been shown above that perhaps as early as 380 the difficulty was got over in Jerusalem by making the Epiphany wholly and solely a commemoration of the miraculous birth, and suppressing the commemoration of the Baptism. Therefore this letter must have been written—or, if invented, then invented before that date. Chrysostom seems to have known of it, for in his Epiphany homily preached at Antioch, *c.* 392 (op. vol. ii. 354, ed. Montf.), he refers to the archives at Rome as the source from which the date December 25 could be confirmed, and declares that he had obtained it from those who dwell there, and who observing it from the beginning and by old tradition, had communicated it to the East. The question arises why the feast of the Baptism was set on January 6 by the sect of Basilides? And why the great church adopted the date? Now we know what sort of considerations influenced this sect in fixing other feasts, so we have a clue. They fixed the Birth of Jesus on Pachon 25 (= May 20), the day of the Niloo, or feast of the descent of the Nile from heaven. We should thus expect January 6 to be equally a Nile festival. And this from various sources we know it was. On Tobi 11, says Epiphanius<sup>7</sup> (*c.* 370), every one draws up water from the river and stores it up, not only in Egypt itself, but in many other countries. In many places, he adds, springs and rivers turn into wine on this day, *e.g.* at Cibra in Caria and Gerasa in Arabia. Aristides Rhetor (*c.* 160) also relates how in the winter, which began with Tobi, the Nile water was at its purest. Its water, he says, if drawn at the right time conquers time, for it does not go bad, whether you keep it on the spot or export it. Galleys were waiting on a certain night to take it on board and transport it to Italy and elsewhere for libations and lustrations in the Temples of Isis. “Such water,” he adds, “remained fresh, long after other water supplies had gone bad. The Egyptians filled their pitchers with this water, as others did with wine; they stored it in their houses for three or four years or more, and recommended it the more, the older it grew, just as the Greeks did their wines.”

Two centuries later Chrysostom, as we have seen, commends in identical terms the water blessed and drawn from the rivers at the Baptismal feast. It is therefore probable that the Basilidian feast was a Christianized form of the blessing of the Nile, called by Chabas in his Coptic calendar *Hydreusis*. Mas’ūdi the Arab historian of the 10th century, in his *Prairies d’or* (French trans. Paris, 1863, ii. 364), enlarges on the splendours of this feast as he saw it still celebrated in Egypt.

Epiphanius also (*Haer.* 51) relates a curious celebration held at Alexandria of the Birth of the Aeon. On January 5 or 6 the votaries met in the holy compound or Temple of the Maiden (Korē), and sang hymns to the music of the flute till dawn, when they went down with torches into a shrine under ground, and fetched up a wooden idol on a bier representing Korē, seated and naked, with crosses marked on her brow, her hands and her knees. Then with flute-playing, hymns and dances they carried the image seven times round the central shrine, before restoring it again to its dwelling-place below. He adds: “And the votaries say that to-day at this hour *Korē*, that is, the Virgin, gave birth to the Aeon.”

Epiphanius says this was a heathen rite, but it rather resembles some Basilidian or Gnostic commemoration of the spiritual birth of the Divine life in Jesus of the Christhood, from the older creation the Ecclesia.

The earliest extant Greek text of the Epiphany rite is in a Euchologion of about the year 795, now in the Vatican. The prayers recite that at His baptism Christ hallowed the waters by His presence in Jordan,<sup>8</sup> and ask that they may now be blessed by the Holy Spirit visiting them, by its power and inworking, as the streams of Jordan were blessed. So they will be able to purify soul and body of all who draw up and partake of them. The hymn sung contains such clauses as these:

“To-day the grace of the Holy Spirit hallowing the waters appears (ἐπιφάνεται, cf. Epiphany)... To-day the systems of waters spread out their backs under the Lord’s footsteps. To-day the unseen is seen, that he may reveal himself to us. To-day

the Increase is of his own will ordained (*lit.* hath hands laid on him) by his own creature. To-day the Unbending bends his neck to his own servant, in order to free us from servitude. To-day we were liberated from darkness and are illumined by light of divine knowledge. To-day for us the Lord by means of rebirth (*lit.* palingenesis) of the Image reshapes the Archetype.”

This last clause is obscure. In the Armenian hymns the ideas of the rebirth not only of believers, but of Jesus, and of the latter’s ordination by John, are very prominent.

The history of the Epiphany feast may be summed up thus:—

From the Jews the Church took over the feasts of Pascha and Pentecost; and Sunday was a weekly commemoration of the Resurrection. It was inevitable, however, that believers should before long desire to commemorate the Baptism, with which the oldest form of evangelical tradition began, and which was widely regarded as the occasion when the divine life began in Jesus; when the Logos or Holy Spirit appeared and rested on Him, conferring upon Him spiritual unction as the promised Messiah; when, according to an old reading of Luke iii. 22, He was begotten of God. Perhaps the Ebionite Christians of Palestine first instituted the feast, and this, if a fact, must underlie the statement of John of Nice, a late but well-informed writer (c. 950), that it was fixed by the disciples of John the Baptist who were present at Jesus’ Baptism. The Egyptian gnostics anyhow had the feast and set it on January 6, a day of the blessing of the Nile. It was a feast of Adoptionist complexion, as one of its names, viz. the Birthday (Greek γενέθλια, Latin *Natalicia* or *Natalis dies*), implies. This explains why in east and west the feast of the physical Birth was for a time associated with it; and to justify this association it was suggested that Jesus was baptized just on His thirtieth birthday. In Jerusalem and Syria it was perhaps the Ebionite or Adoptionist, we may add also the Gnostic, associations of the Baptism that caused this aspect of Epiphany to be relegated to the background, so that it became wholly a feast of the miraculous birth. At the same time other epiphanies of Christ were superadded, *e.g.* of Cana where Christ began His miracles by turning water into wine and *manifested* forth His glory, and of the Star of the Magi. Hence it is often called the Feast of *Epiphanies* (in the plural). In the West the day is commonly called the Feast of the three kings, and its early significance as a commemoration of the Baptism and season of blessing the waters has been obscured; the Eastern churches, however, of Greece, Russia, Georgia, Armenia, Egypt, Syria have been more conservative. In the far East it is still the season of seasons for baptisms, and in Armenia children born long before are baptized at it. Long ago it was a baptismal feast in Sicily, Spain, Italy (see Pope Gelasius to the Lucanian Bishops), Africa and Ireland. In the Manx prayer-book of Bishop Phillips of the year 1610 Epiphany is called the “little Nativity” (*La nolicky bigge*), and the Sunday which comes between December 25 and January 6 is “the Sunday between *the two Nativities*,” or *Jih dúni oedyr ‘a Nolick*; Epiphany itself is the “feast of the water vessel,” *lail ymyrtyr uyskey*, or “of the well of water,” *Chibbyrt uysky*.

AUTHORITIES.—Gregory Nazianz., *Orat.* xli.; Suicer, *Thesaurus*, s.v. ἐπιφάνεια; Cotelerius *In constit. Apost.* (Antwerp, 1698), *lib.* v. cap. 13; R. Bingham, *Antiquities* (London, 1834), bk. xx.; Ad. Jacoby, *Bericht über die Taufe Jesu* (Strassburg, 1902); H. Blumenbach, *Antiquitates Epiphaniarum* (Leipzig, 1737); J.L. Schulze, *De festo Sanctorum Luminum*, ed. J.E. Volbeding (Leipzig, 1841); and K.A.H. Kellner, *Heortologie* (Freiburg im Breisgau, 1906). (See also the works enumerated under CHRISTMAS.)

(F. C. C.)

- 1 For its text see *The Key of Truth*, translated by F.C. Conybeare, Oxford, and the article [ARMENIAN CHURCH](#).
- 2 These are Matt. iii. 1-11, xi. 2-15, xxi. 1-9; Mark i. 1-8; Luke iii. 1-18. The Pauline lections regard the Epiphany of the Second Advent, of the prophetic or Messianic kingdom.
- 3 Translated in *Rituale Armenorum* (Oxford, 1905).
- 4 Epist. ad Himerium, c. 2.
- 5 Hom. I. in Pentec. *op.* tom. ii. 458; “With us the Epiphanies is the first festival. What is this festival’s significance? This, that God was seen upon earth and consorted with men.” For this idea there had soon to be substituted that of the manifestation of Christ to the Gentiles.
- 6 See the Paris edition of Augustine (1838), tom. v., Appendix, *Sermons* cxvi., cxxv., cxxxv., cxxxvi., cxxxvii.; cf. tom. vi. *dial. quaestionum*, xlvi.; Maximus of Turin, Homily xxx.
- 7 Perhaps Epiphanius is here, after his wont, transcribing an earlier source.
- 8 The same idea is frequent in Epiphany homilies of Chrysostom and other 4th-century fathers.

**EPIRUS**, or **EPEIRUS**, an ancient district of Northern Greece extending along the Ionian Sea from the Acroceraunian promontory on the N. to the Ambracian gulf on the S. It was conterminous on the landward side with Illyria, Macedonia and Thessaly, and thus corresponds to the southern portion of Albania (*q.v.*). The name Epirus (Ἠπειρος) signified “mainland,” and was originally applied to the whole coast southward to the Corinthian Gulf, in contradistinction to the neighbouring islands, Corcyra, Leucas, &c. The country is all mountainous, especially towards the east, where the great rivers of north-western Greece—Achelous, Arachthus and Aous—rise in Mt Lacmon, the back-bone of the Pindus chain. In ancient times Epirus did not produce corn sufficient for the wants of its inhabitants; but it was celebrated, as it has been almost to the present day, for its cattle and its horses. According to Theopompus (4th cent. B.C.), the Epirots were divided into fourteen independent tribes, of which the principal were the Chaones, the Thesproti and the Molossi. The Chaones (perhaps akin to the Chones who dwelt in the heel of Italy) inhabited the Acroceraunian shore, the Molossians the inland districts round the lake of Pambotis (mod. Jannina), and the Thesprotians the region to the north of the Ambracian gulf. In spite of its distance from the chief centres of Greek thought and action, and the barbarian repute of its inhabitants, Epirus was believed to have exerted at an early period no small influence on Greece, by means more especially of the oracle of Dodona. Aristotle even placed in Epirus the original home of the Hellenes. But in historic times its part in Greek history is mainly passive. The states of Greece proper founded a number of colonies on its coast, which formed stepping-stones towards the Adriatic and the West. Of these one of the earliest and most flourishing was the Corinthian colony of Ambracia, which gives its name to the neighbouring gulf. Elatria, Bucheta and Pandosia, in Thesprotia, originated from Elis. Among the other towns in the country the following were of some importance. In Chaonia: Palaeste and Chimaera, fortified posts to which the dwellers in the open country could retire in time of war; Onchesmus or Anchiasmus, opposite Corcyra (Corfu), now represented by Santi Quarante; Phoenice, still so called, the wealthiest of all the native cities of Epirus, and after the fall of the Molossian kingdom the centre of an Epirotic League; Buthrotum, the modern Butrinto; Phanote, important in the Roman campaigns in Epirus; and Adrianopolis, founded by the emperor whose name it bore. In Thesprotia: Cassope, the chief town of the most powerful of the Thesprotian clans; and Ephyra, afterwards Cichyrus, identified by W.M. Leake with the monastery of St John 3 or 4 m. from Phanari, and by C. Bursian with Kastri at the northern end of the Acherusian Lake. In Molossia: Passaron, where the kings were wont to take the oath of the constitution and receive their people’s allegiance; and Tecmon, Phylace and Horreum, all of doubtful identification. The Byzantine town of Rogus is probably the same as the modern Luro, the Greek Oropus.

*History.*—The kings, or rather chieftains, of the Molossians, who ultimately extended their power over all Epirus, claimed to be descended from Pyrrhus, son of Achilles, who, according to legend, settled in the country after the sack of Troy, and transmitted his kingdom to Molossus, his son by Andromache. The early history of the dynasty is very obscure; but Admetus, who lived in the 5th century B.C., is remembered for his hospitable reception of the banished Themistocles, in spite of the fact

that the great Athenian had persuaded his countrymen to refuse the alliance tardily offered by the Molossians when victory against the Persians was already secured. Admetus was succeeded, about 429 B.C., by his son or grandson, Tharymbas or Arymbas I., who being placed by a decree of the people under the guardianship of Sabylinthus, chief of the Atintanes, was educated at Athens, and at a later date introduced a higher civilization among his subjects. Alcetas, the next king mentioned in history, was restored to his throne by Dionysius of Syracuse about 385 B.C. His son Arymbas II. (who succeeded by the death of his brother Neoptolemus) ruled with prudence and equity, and gave encouragement to literature and the arts. To him Xenocrates of Chalcedon dedicated his four books on the art of governing; and it is specially mentioned that he bestowed great care on the education of his brother's children. One of them, Troas, he married; Olympias, the other niece, was married to Philip II. of Macedon and became the mother of Alexander the Great. On the death of Arymbas, Alexander the brother of Olympias, was put on the throne by Philip and married his daughter Cleopatra. Alexander assumed the new title of king of Epirus, and raised the reputation of his country abroad. Asked by the Tarentines for aid against the Samnites and Lucanians, he made a descent at Paestum in 332 B.C., and reduced several cities of the Lucani and Bruttii; but in a second attack he was surrounded, defeated and slain near Pandosia in Bruttium.

Aeacides, the son of Arymbas II., succeeded Alexander. He espoused the cause of Olympias against Cassander, but was dethroned by his own soldiers, and had hardly regained his position when he fell in battle (313 B.C.) against Philip, brother of Cassander. He had, by his wife Phthia, a son, the celebrated Pyrrhus, and two daughters, Deidamia and Troas, of whom the former married Demetrius Poliorcetes. His brother Alcetas, who succeeded him, continued unsuccessfully the war with Cassander; he was put to death by his rebellious subjects in 295 B.C., and was succeeded by Pyrrhus (*q.v.*), who for six years fought against the Romans in south Italy and Sicily, and gave to Epirus a momentary importance which it never again possessed.

Alexander, his son, who succeeded in 272 B.C., attempted to seize Macedonia, and defeated Antigonus Gonatas, but was himself shortly afterwards driven from his kingdom by Demetrius. He recovered it, however, and spent the rest of his days in peace. Two other insignificant reigns brought the family of Pyrrhus to its close, and Epirus was thenceforward governed by a magistrate, elected annually in a general assembly of the nation held at Passaron. Having imprudently espoused the cause of Perseus (*q.v.*) in his ill-fated war against the Romans, 168 B.C., it was exposed to the fury of the conquerors, who destroyed, it is said, seventy towns, and carried into slavery 150,000 of the inhabitants. From this blow it never recovered. At the dissolution of the Achaean League (*q.v.*), 146 B.C., it became part of the province of Macedonia, receiving the name Epirus Vetus, to distinguish it from Epirus Nova, which lay to the east.

On the division of the empire it fell to the East, and so remained until the taking of Constantinople by the Latins in 1204, when Michel Angelus Comnenus seized Aetolia and Epirus. On the death of Michel in 1216, these countries fell into the hands of his brother Theodore. Thomas, the last of the direct line, was murdered in 1318 by his nephew Thomas, lord of Zante and Cephalonia, and his dominions were dismembered. Not long after, Epirus was overrun by the Samians and Albanians, and the confusion which had been growing since the division of the empire was worse confounded still. Charles II. Tocco, lord of Cephalonia and Zante, obtained the recognition of his title of Despot of Epirus from the emperor Manuel Comnenus in the beginning of the 15th century; but his family was deprived of their possession in 1431 by Murad (Amurath) II. In 1443, Scanderbeg, king of Albania, made himself master of a considerable part of Epirus; but on his death it fell into the power of the Venetians. From these it passed again to the Turks, under whose dominion it still remains. For modern history see [ALBANIA](#).

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(J. L. M.)

**EPISCOPACY** (from Late Lat. *episcopatus*, the office of a bishop, *episcopus*), the general term technically applied to that system of church organization in which the chief ecclesiastical authority within a defined district, or diocese, is vested in a bishop. As such it is distinguished on the one hand from Presbyterianism, government by elders, and Congregationalism, in which the individual church or community of worshippers is autonomous, and on the other from Papalism. The origin and development of episcopacy in the Christian Church, and the functions and attributes of bishops in the various churches, are dealt with elsewhere (see [CHURCH HISTORY](#) and [BISHOP](#)). Under the present heading it is proposed only to discuss briefly the various types of episcopacy actually existing, and the different principles that they represent.

The deepest line of cleavage is naturally between the view that episcopacy is a divinely ordained institution essential to the effective existence of a church as a channel of grace, and the view that it is merely a convenient form of church order, evolved as the result of a variety of historical causes, and not necessary to the proper constitution of a church. The first of these views is closely connected with the doctrine of the Apostolical Succession. According to this, Christ committed to his apostles certain powers of order and jurisdiction in the Church, among others that of transmitting these powers to others through "the laying on of hands"; and this power, whatever obscurity may surround the practice of the primitive Church (see [APOSTLE](#), *ad fin.*) was very early confined to the order of bishops, who by virtue of a special consecration became the successors of the apostles in the function of handing on the powers and graces of the ministry.<sup>1</sup> A valid episcopate, then, is one derived in an unbroken series of "layings on of hands" by bishops from the time of the apostles (see [ORDER, HOLY](#)). This is the Catholic view, common to all the ancient Churches whether of the West or East, and it is one that necessarily excludes from the union of Christendom all those Christian communities which possess no such apostolically derived ministry.

Apart altogether, however, from the question of orders, episcopacy represents a very special conception of the Christian Church. In the fully developed episcopal system the bishop sums up in his own person the collective powers of the Church in his diocese, not by delegation of these powers from below, but by divinely bestowed authority from above. "Ecclesia est in episcopo," wrote St Cyprian (*Cyp. iv. Ep. 9*); the bishop, as the successor of the apostles, is the centre of unity in his diocese, the unity of the Church as a whole is maintained by the intercommunion of the bishops, who for this purpose represent their dioceses. The bishops, individually and collectively, are thus the essential ties of Catholic unity; they alone, as the depositories of the apostolic traditions, establish the norm of Catholic orthodoxy in the general councils of the Church. This high theory of episcopacy which, if certain of the Ignatian letters be genuine, has a very early origin, has, of course, fallen upon evil days. The power of the collective episcopate to maintain Catholic unity was disproved long before it was overshadowed by the centralized authority of Rome; before the Reformation, its last efforts to assert its supremacy in the Western Church, at the



councils of Basel and Constance, had broken down; and the religious revolution of the 16th century left it largely discredited and exposed to a double attack, by the papal monarchy on the one hand and the democratic Presbyterian model on the other. Within the Roman Catholic Church the high doctrine of episcopacy continued to be maintained by the Gallicans and Febronians (see [GALLICANISM](#) and [FEBRONIANISM](#)) as against the claims of the Papacy, and for a while with success; but a system which had failed to preserve the unity of the Church even when the world was united under the Roman empire could not be expected to do so in a world split up into a series of rival states, of which many had already reorganized their churches on a national basis. "Febronius," indeed, was in favour of a frank recognition of this national basis of ecclesiastical organization, and saw in Episcopacy the best means of reuniting the dissidents to the Catholic Church, which was to consist, as it were, of a free federation of episcopal churches under the presidency of the bishop of Rome. The idea had considerable success; for it happened to march with the views of the secular princes. But religious people could hardly be expected to see in the worldly prince-bishops of the Empire, or the wealthy courtier-prelates of France, the trustees of the apostolical tradition. The Revolution intervened; and when, during the religious reaction that followed, men sought for an ultimate authority, they found it in the papal monarch, exalted now by ultramontane zeal into the sole depository of the apostolical tradition (see [ULTRAMONTANISM](#)). At the Vatican Council of 1870 episcopacy made its last stand against papalism, and was vanquished (see [VATICAN COUNCIL](#)). The pope still addresses his fellow-bishops as "venerable brothers"; but from the Roman Catholic Church the fraternal union of coequal authorities, which is of the essence of episcopacy, has vanished; and in its place is set the autocracy of one. The modern Roman Catholic Church is episcopal, for it preserves the bishops, whose *potestas ordinis* not even the pope can exercise until he has been duly consecrated; but the bishops as such are now but subordinate elements in a system for which "Episcopacy" is certainly no longer an appropriate term.

The word Episcopacy has, in fact, since the Reformation, been more especially associated with those churches which, while ceasing to be in communion with Rome, have preserved the episcopal model. Of these by far the most important is the Church of England, which has preserved its ecclesiastical organization essentially unchanged since its foundation by St Augustine, and its daughter churches (see [ENGLAND, CHURCH OF](#), and [ANGLICAN COMMUNION](#)). The Church of England since the Reformation has been the chief champion of the principle of Episcopacy against the papal pretensions on the one hand and Presbyterianism and Congregationalism on the other. As to the divine origin of Episcopacy and, consequently, of its universal obligation in the Christian Church, Anglican opinion has been, and still is, considerably divided.<sup>2</sup> The "High Church" view, now predominant, is practically identical with that of the Gallicans and Febronians, and is based on Catholic practice in those ages of the Church to which, as well as to the Bible, the formularies of the Church of England make appeal. So far as this view, however, is the outcome of the general Catholic movement of the 19th century, it can hardly be taken as typical of Anglican tradition in this matter. Certainly, in the 16th and 17th centuries, the Church of England, while rigorously enforcing the episcopal model at home, and even endeavouring to extend it to Presbyterian Scotland, did not regard foreign non-episcopal Churches otherwise than as sister communions. The whole issue had, in fact, become confused with the confusion of functions of the Church and State. In the view of the Church of England the ultimate governance of the Christian community, in things spiritual and temporal, was vested not in the clergy but in the "Christian prince" as the vicegerent of God.<sup>3</sup> It was the transference to the territorial sovereigns of modern Europe of the theocratic character of the Christian heads of the Roman world-empire; with the result that for the reformed Churches the unit of church organization was no longer the diocese, or the group of dioceses, but the Christian state. Thus in England the bishops, while retaining their *potestas ordinis* in virtue of their consecration as successors of the apostles, came to be regarded not as representing their dioceses in the state, but the state in their dioceses. Forced on their dioceses by the royal *Congé d'élire* (*q.v.*), and enthusiastic apostles of the High Church doctrine of non-resistance, the bishops were looked upon as no more than lieutenants of the crown;<sup>4</sup> and Episcopacy was ultimately resisted by Presbyterians and Independents as an expression and instrument of arbitrary government, "Prelacy" being confounded with "Popery" in a common condemnation. With the constitutional changes of the 18th and 19th centuries, however, a corresponding modification took place in the character of the English episcopate; and a still further change resulted from the multiplication of colonial and missionary sees having no connexion with the state (see [ANGLICAN COMMUNION](#)). The consciousness of being in the line of apostolic succession helped the English clergy to revert to the principle *Ecclesia est in episcopo*, and the great periodical conferences of Anglican bishops from all parts of the world have something of the character, though they do not claim the ecumenical authority, of the general councils of the early Church (see [LAMBETH CONFERENCES](#)).

Of the reformed Churches of the continent of Europe only the Lutheran Churches of Denmark, Iceland, Norway, Sweden and Finland preserve the episcopal system in anything of its historical sense; and of these only the two last can lay claim to the possession of bishops in the unbroken line of episcopal succession.<sup>5</sup> The superintendents (variously entitled also arch-priests, deans, provosts, ephors) of the Evangelical (Lutheran) Church, as established in the several states of Germany and in Austria, are not bishops in any canonical sense, though their jurisdictions are known as dioceses and they exercise many episcopal functions. They have no special powers of order, being presbyters, and their legal status is admittedly merely that of officials of the territorial sovereign in his capacity as head of the territorial church (see [SUPERINTENDENT](#)). The "bishops" of the Lutheran Church in Transylvania are equivalent to the superintendents.

Episcopacy in a stricter sense is the system of the Moravian Brethren (*q.v.*) and the Methodist Episcopal Church of America (see [METHODISM](#)). In the case of the former, claim is laid to the unbroken episcopal succession through the Waldenses, and the question of their eventual intercommunion with the Anglican Church was accordingly mooted at the Lambeth Conference of 1908. The bishops of the Methodist Episcopal Church, on the other hand, derive their orders from Thomas Coke, a presbyter of the Church of England, who in 1784 was ordained by John Wesley, assisted by two other presbyters, "superintendent" of the Methodist Society in America. Methodist episcopacy is therefore based on the denial of any special *potestas ordinis* in the degree of bishop, and is fundamentally distinct from that of the Catholic Church—using this term in its narrow sense as applied to the ancient churches of the East and West.

In all of these ancient churches episcopacy is regarded as of divine origin; and in those of them which reject the papal supremacy the bishops are still regarded as the guardians of the tradition of apostolic orthodoxy and the stewards of the gifts of the Holy Ghost to men (see [ORTHODOX EASTERN CHURCH](#); [ARMENIAN CHURCH](#); [COPTS](#): *Coptic Church*, &c). In the West, Gallican and Febronian Episcopacy are represented by two ecclesiastical bodies: the Jansenist Church under the archbishop of Utrecht (see [JANSENISM](#) and [UTRECHT](#)), and the Old Catholics (*q.v.*). Of these the latter, who separated from the Roman communion after the promulgation of the dogma of papal infallibility, represent a pure revolt of the system of Episcopacy against that of Papalism.

(W. A. P.)

1 See Bishop C. Gore, *The Church and the Ministry* (1887).

2 Neither the Articles nor the authoritative Homilies of the Church of England speak of episcopacy as essential to the constitution of a church. The latter make "the three notes or marks" by which a true church is known "pure and sound doctrine, the sacraments administered according to Christ's holy institution, and the right use of ecclesiastical discipline." These marks are perhaps ambiguous, but they certainly do not depend on the possession of the Apostolic Succession; for it is further stated that "the bishops of Rome and their adherents are not the true Church of Christ" (Homily "concerning the Holy Ghost," ed. Oxford, 1683, p. 292).

3 "He and his holy apostles likewise, namely Peter and Paul, did forbid unto all Ecclesiastical Ministers, dominion over the Church of Christ" (*Homilies appointed to be read in Churches*, "The V. part of the Sermon against Wilful Rebellion," ed. Oxford, 1683, p. 378). Princes are "God's lieutenants, God's presidents, God's officers, God's commissioners, God's judges ... God's vicegerents" ("The II. part of the Sermon of Obedience," *ib.* p. 64).

4 Juridically they were, of course, never this in the strict sense in which the term could be used of the Lutheran superintendents (see below). They were never mere royal officials, but peers of parliament, holding their temporalities as baronies under the crown.

5 During the crisis of the Reformation all the Swedish sees became vacant but two, and the bishops of these two soon left the kingdom. The episcopate, however, was preserved by Peter Magnusson, who, when residing as warden of the Swedish hospital of St Bridget in Rome, had been duly elected bishop of the see of Westeraes, and consecrated, c. 1524. No official record of his consecration can be discovered, but there is no sufficient reason to doubt the fact; and it is certain that during his lifetime he was acknowledged as a canonical bishop both by Roman Catholics and by Protestants. In 1528 Magnusson consecrated bishops to fill the vacant sees, and, assisted by one of these, Magnus Sommar, bishop of Strengness, he afterwards consecrated the Reformer, Lawrence Peterson, as archbishop of Upsala, Sept. 22, 1531. Some doubt has been raised as to the validity of the consecration of Peterson's successor, also named Lawrence Peterson, in 1575, from the insufficiency of the documentary evidence of the consecration of his consecrator, Paul Justin, bishop of Åbo. The integrity of the succession has, however, been accepted after searching investigation by men of such learning as Grabe and Routh, and has been formally recognized by the convention of the American Episcopal Church. The succession to the daughter church of Finland, now independent, stands or falls with that of Sweden.

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**EPISCOPIUS, SIMON** (1583-1643), the Latin form of the name of Simon Bischoep, Dutch theologian, was born at Amsterdam on the 1st of January 1583. In 1600 he entered the university of Leiden, where he studied theology under Jacobus Arminius, whose teaching he followed. In 1610, the year in which the Arminians presented the famous Remonstrance to the states of Holland, he became pastor at Bleysswick, a small village near Rotterdam; in the following year he advocated the cause of the Remonstrants (*q.v.*) at the Hague conference. In 1612 he succeeded Francis Gomarus as professor of theology at Leiden, an appointment which awakened the bitter enmity of the Calvinists, and, on account of the influence lent by it to the spread of Arminian opinions, was doubtless an ultimate cause of the meeting of the synod of Dort in 1618. Episcopius was chosen as the spokesman of the thirteen representatives of the Remonstrants before the synod; but he was refused a hearing, and the Remonstrant doctrines were condemned without any explanation or defence of them being permitted. At the end of the synod's sittings in 1619, Episcopius and the other twelve Arminian representatives were deprived of their offices and expelled from the country (see [DORT, SYNOD OF](#)). Episcopius retired to Antwerp and ultimately to France, where he lived partly at Paris, partly at Rouen. He devoted most of his time to writings in support of the Arminian cause; but the attempt of Luke Wadding (1588-1657) to win him over to the Romish faith involved him also in a controversy with that famous Jesuit. After the death (1625) of Maurice, prince of Orange, the violence of the Arminian controversy began to abate, and Episcopius was permitted in 1626 to return to his own country. He was appointed preacher at the Remonstrant church in Rotterdam and afterwards rector of the Remonstrant college in Amsterdam. Here he died in 1643. Episcopius may be regarded as in great part the theological founder of Arminianism, since he developed and systematized the principles tentatively enunciated by Arminius. Besides opposing at all points the peculiar doctrines of Calvinism, Episcopius protested against the tendency of Calvinists to lay so much stress on abstract dogma, and argued that Christianity was practical rather than theoretical—not so much a system of intellectual belief as a moral power—and that an orthodox faith did not necessarily imply the knowledge of and assent to a system of doctrine which included the whole range of Christian truth, but only the knowledge and acceptance of so much of Christianity as was necessary to effect a real change on the heart and life.

The principal works of Episcopius are his *Confessio s. declaratio sententiae pastorum qui in foederato Belgio Remonstrantes vocantur super praecipuis articulis religionis Christianae* (1621), his *Apologia pro confessione* (1629), his *Verus theologus remonstrans*, and his uncompleted work *Institutiones theologicae*. A life of Episcopius was written by Philip Limborch, and one was also prefixed by his successor, Étienne de Courcelles (Curcellaeus) (1586-1659), to an edition of his collected works published in 2 vols. (1650-1665). See also article in Herzog-Hauck, *Realencyklopädie*.

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**EPISODE**, an incident occurring in the history of a nation, an institution or an individual, especially with the significance of being an interruption of an ordered course of events, an irrelevance. The word is derived from a word (ἐπέσοδος) with a technical meaning in the ancient Greek tragedy. It is defined by Aristotle (*Poetics*, 12) as μέρος ὅλον τραγωδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, all the scenes, that is, which fall between the choric songs. εἴσοδος, or entrance, is generally applied to the entrance of the chorus, but the reference may be to that of the actors at the close of the choric songs. In the early Greek tragedy the parts which were spoken by the actors were considered of subsidiary importance to those sung by the chorus, and it is from this aspect that the meaning of the word, as something which breaks off the course of events, is derived (see A.E. Haigh, *The Tragic Drama of the Greeks*, 1896, at p. 353).

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**EPISTAXIS** (Gr. ἐπί, upon, and στάζειν, to drop), the medical term for bleeding from the nose, whether resulting from local injury or some constitutional condition. In persistent cases of nose-bleeding, various measures are adopted, such as holding the arms over the head, the application of ice, or of such astringents as zinc or alum, or plugging the nostrils.

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**EPISTEMOLOGY** (Gr. ἐπιστήμη, knowledge, and λόγος, theory, account; Germ. *Erkenntnistheorie*), in philosophy, a term applied, probably first by J.F. Ferrier, to that department of thought whose subject matter is the nature and origin of knowledge. It is thus contrasted with metaphysics, which considers the nature of reality, and with psychology, which deals with the objective part of cognition, and, as Prof. James Ward said, "is essentially genetic in its method" (*Mind*, April 1883, pp. 166-167). Epistemology is concerned rather with the possibility of knowledge in the abstract (*sub specie aeternitatis*, Ward, *ibid.*). In the evolution of thought epistemological inquiry succeeded the speculations of the early thinkers, who concerned themselves primarily with attempts to explain existence. The differences of opinion which arose on this problem naturally led to the inquiry as to whether any universally valid statement was possible. The Sophists and the Sceptics, Plato and Aristotle, the Stoics and the Epicureans took up the question, and from the time of Locke and Kant it has been prominent in modern philosophy. It is extremely difficult, if not impossible, to draw a hard and fast line between epistemology and other branches of philosophy. If, for example, philosophy is divided into the theory of knowing and the theory of being, it is impossible entirely to separate the latter (Ontology) from the analysis of knowledge (Epistemology), so close is the connexion between the two. Again, the relation between logic in its widest sense and the theory of knowledge is extremely close. Some thinkers have identified the two, while others regard Epistemology as a subdivision of logic; others demarcate their relative spheres by confining logic to the science of the laws of thought, *i.e.* to formal logic. An attempt has been made by some philosophers to

substitute "Gnosiology" (Gr. γνῶσις) for "Epistemology" as a special term for that part of Epistemology which is confined to "systematic analysis of the conceptions employed by ordinary and scientific thought in interpreting the world, and including an investigation of the art of knowledge, or the nature of knowledge as such." "Epistemology" would thus be reserved for the broad questions of "the origin, nature and limits of knowledge" (Baldwin's *Dict. of Philos.* i. pp. 333 and 414). The term Gnosiology has not, however, come into general use. (See [PHILOSOPHY](#).)

**EPISTLE**, in its primary sense any letter addressed to an absent person; from the Greek word ἐπιστολή, a thing sent on a particular occasion. Strictly speaking, any such communication is an epistle, but at the present day the term has become archaic, and is used only for letters of an ancient time, or for elaborate literary productions which take an epistolary form, that is to say, are, or affect to be, written to a person at a distance.

1. *Epistles and Letters*.—The student of literary history soon discovers that a broad distinction exists between the letter and the epistle. The letter is essentially a spontaneous, non-literary production, ephemeral, intimate, personal and private, a substitute for a spoken conversation. The epistle, on the other hand, rather takes the place of a public speech, it is written with an audience in view, it is a literary form, a distinctly artistic effort aiming at permanence; and it bears much the same relation to a letter as a Platonic dialogue does to a private talk between two friends. The posthumous value placed on a great man's letters would naturally lead to the production of epistles, which might be written to set forth the views of a person or a school, either genuinely or as forgeries under some eminent name. Pseudonymous epistles were especially numerous under the early Roman empire, and mainly attached themselves to the names of Plato, Demosthenes, Aristotle and Cicero.

Both letters and epistles have come down to us in considerable variety and extent from the ancient world. Babylonia and Assyria, Egypt, Greece and Rome alike contribute to our inheritance of letters. Those of Aristotle are of questionable genuineness, but we can rely, at any rate in part, on those of Isocrates and Epicurus. Some of the letters of Cicero are rather epistles, since they were meant ultimately for the general eye. The papyrus discoveries in Egypt have a peculiar interest, for they are mainly the letters of people unknown to fame, and having no thought of publicity. It is less to be wondered at that we have a large collection of ancient epistles, especially in the realm of magic and religion, for epistles were meant to live, were published in several copies, and were not a difficult form of literary effort. The Tell el-Amarna tablets found in Upper Egypt in 1887 are a series of despatches in cuneiform script from Babylonian kings and Phoenician and Palestinian governors to the Pharaohs (c. 1400 B.C.). The epistles of Dionysius of Halicarnassus, Plutarch, Seneca and the Younger Pliny claim mention at this point. In the later Roman period and into the middle ages, formal epistles were almost a distinct branch of literature. The ten books of Symmachus' *Epistolae*, so highly esteemed in the cultured circles of the 4th century, may be contrasted with the less elegant but more forceful epistles of Jerome.

The distinction between letters and epistles has particular interest for the student of early Christian literature. G.A. Deissmann (*Bible Studies*) assigns to the category of letters all the Pauline writings as well as 2 and 3 John. The books bearing the names of James, Peter and Jude, together with the Pastorals (though these may contain fragments of genuine Pauline letters) and the Apocalypse, he regards as epistles. The first epistle of John he calls less a letter or an epistle than a religious tract. It is doubtful, however, whether we can thus reduce all the letters of the New Testament to one or other of these categories; and W.M. Ramsay (*Hastings' Dict. Bib.* Extra vol. p. 401) has pointed out with some force that "in the new conditions a new category had been developed—the general letter addressed to a whole class of persons or to the entire Church of Christ." Such writings have affinities with both the letter and the epistle, and they may further be compared with the "edicts and rescripts by which Roman law grew, documents arising out of special circumstances but treating them on general principles." Most of the literature of the sub-apostolic age is epistolary, and we have a particularly interesting form of epistle in the communications between churches (as distinct from individuals) known as the *First Epistle of Clement* (Rome to Corinth), the *Martyrdom of Polycarp* (Smyrna to Philomelium), and the *Letters of the Churches of Vienne and Lyons* (to the congregations of Asia Minor and Phrygia) describing the Gallican martyrdoms of A.D. 177. In the following centuries we have the valuable epistles of Cyprian, of Gregory Nazianzen (to Cledonius on the Apollinarian controversy), of Basil (to be classed rather as letters), of Ambrose, Chrysostom, Augustine and Jerome. The encyclical letters of the Roman Catholic Church are epistles, even more so than bulls, which are usually more special in their destination. In the Renaissance one of the most common forms of literary production was that modelled upon Cicero's letters. From Petrarch to the *Epistolae obscurorum virorum* there is a whole epistolary literature. The *Epistolae obscurorum virorum* have to some extent a counterpart in the Epistles of Martin Marprelate. Later satires in an epistolary form are Pascal's *Provincial Letters*, Swift's *Drapier Letters*, and the *Letters of Junius*. The "open letter" of modern journalism is really an epistle.

(A. J. G.)

2. *Epistles in Poetry*.—A branch of poetry bears the name of the Epistle, and is modelled on those pieces of Horace which are almost essays (*sermones*) on moral or philosophical subjects, and are chiefly distinguished from other poems by being addressed to particular patrons or friends. The epistle of Horace to his agent (or *villicus*) is of a more familiar order, and is at once a masterpiece and a model of what an epistle should be. Examples of the work in this direction of Ovid, Claudian, Ausonius and other late Latin poets have been preserved, but it is particularly those of Horace which have given this character to the epistles in verse which form so very characteristic a section of French poetry. The graceful precision and dignified familiarity of the epistle are particularly attractive to the temperament of France. Clement Marot, in the 16th century, first made the epistle popular in France, with his brief and spirited specimens. We pass the witty epistles of Scarron and Voiture, to reach those of Boileau, whose epistles, twelve in number, are the classic examples of this form of verse in French literature; they were composed at different dates between 1668 and 1695. In the 18th century Voltaire enjoyed a supremacy in this graceful and sparkling species of writing; the *Épître à Uranie* is perhaps the most famous of his verse-letters. Gresset, Bernis, Sedaine, Dorat, Gentil-Bernard, all excelled in the epistle. The curious "Épîtres" of J.P.G. Viennet (1777-1868) were not easy and mundane like their predecessors, but violently polemical. Viennet, a hot defender of lost causes, may be considered the latest of the epistolary poets of France.

In England the verse-epistle was first prominently employed by Samuel Daniel in his "Letter from Octavia to Marcus Antonius" (1599), and later on, more legitimately, in his "Certain Epistles" (1601-1603). His letter, in *terza rima*, to Lucy, Countess of Bristol, is one of the finest examples of this form in English literature. It was Daniel's deliberate intention to introduce the Epistle into English poetry, "after the manner of Horace." He was supported by Ben Jonson, who has some fine Horatian epistles in his *Forests* (1616) and his *Underwoods*. *Letters to Several Persons of Honour* form an important section in the poetry of John Donne. Habington's *Epistle to a Friend* is one of his most finished pieces. Henry Vaughan (1622-1695) addressed a fine epistle in verse to the French romance-writer Gombauld (1570-1666). Such "letters" were not infrequent down to the Restoration, but they did not create a department of literature such as Daniel had proposed. At the close of the 17th century Dryden greatly excelled in this class of poetry, and his epistles to Congreve (1694) and to the duchess of Ormond (1700) are among the most graceful and eloquent that we possess. During the age of Anne various Augustan poets in whom the lyrical faculty was slight, from Congreve and Richard Duke down to Ambrose Philips and William Somerville, essayed the epistle with more or less success, and it was employed by Gay for several exercises in his elegant persiflage. Among the epistles of Gay, one rises to an eminence of merit, that called "Mr Pope's welcome from Greece," written in 1720. But the great writer of epistles in English is Pope himself, to whom the glory of this kind of verse belongs. His "Eloisa to Abelard" (1717) is carefully modelled on the form of Ovid's "Heroides," while in his *Moral Essays* he adopts the Horatian formula for

the epistle. In either case his success was brilliant and complete. The "Epistle to Dr Arbuthnot" has not been surpassed, if it has been equalled, in Latin or French poetry of the same class. But Pope excelled, not only in the voluptuous and in the didactic epistle, but in that of compliment as well, and there is no more graceful example of this in literature than is afforded by the letter about the poems of Parnell addressed, in 1721, to Robert, earl of Oxford. After the day of Pope the epistle again fell into desuetude, or occasional use, in England. It revived in the charming naïveté of Cowper's lyrical letters in octosyllabics to his friends, such as William Bull and Lady Austin (1782). At the close of the century Samuel Rogers endeavoured to resuscitate the neglected form in his "Epistle to a Friend" (1798). The formality and conventional grace of the epistle were elements with which the leaders of romantic revival were out of sympathy, and it was not cultivated to any important degree in the 19th century. It is, however, to be noted that Shelley's "Letter to Maria Gisborne" (1820), Keats's "Epistle to Charles Clarke" (1816), and Landor's "To Julius Hare" (1836), in spite of their romantic colouring, are genuine Horatian epistles and of the pure Augustan type. This type, in English literature, is commonly, though not at all universally, cast in heroic verse. But Daniel employs *rime royal* and *terza rima*, while some modern epistles have been cast in short iambic rhymed measures or in blank verse. It is sometimes not easy to distinguish the epistle from the elegy and from the dedication.

(E. G.)

For St Paul's Epistles see [PAUL](#), for St Peter's see [PETER](#), for Apocryphal Epistles see [APOCRYPHAL LITERATURE](#), for Plato's see [PLATO](#), &c.

**EPISTYLE** (Gr. ἐπί, upon, and στῦλος, column), the Greek architectural term for architrave, the lower member of the entablature of the classic orders (*q.v.*).

**EPISTYLIS** (C.G. Ehrenberg), in zoology, a genus of peritrichous Infusoria with a short oral disc and collar, and a rigid stalk, often branching to form a colony.

**EPITAPH** (Gr. ἐπιτάφιος, sc. λόγος, from ἐπί, upon, and τάφος, a tomb), strictly, an inscription upon a tomb, though by a natural extension of usage the name is applied to anything written ostensibly for that purpose whether actually inscribed upon a tomb or not. When the word was introduced into English in the 14th century it took the form *epitaphy*, as well as *epitaphe*, which latter word is used both by Gower and Lydgate. Many of the best-known epitaphs, both ancient and modern, are merely literary memorials, and find no place on sepulchral monuments. Sometimes the intention of the writer to have his production placed upon the grave of the person he has commemorated may have been frustrated, sometimes it may never have existed; what he has written is still entitled to be called an epitaph if it be suitable for the purpose, whether the purpose has been carried out or not. The most obvious external condition that suitability for mural inscription imposes is one of rigid limitation as to length. An epitaph cannot in the nature of things extend to the proportions that may be required in an elegy.

The desire to perpetuate the memory of the dead being natural to man, the practice of placing epitaphs upon their graves has been common among all nations and in all ages. And the similarity, amounting sometimes almost to identity, of thought and expression that often exists between epitaphs written more than two thousand years ago and epitaphs written only yesterday is as striking an evidence as literature affords of the close kinship of human nature under the most varying conditions where the same primary elemental feelings are stirred. The grief and hope of the Roman mother as expressed in the touching lines—

"Lagge fili bene quiescas;  
Mater tua rogat te,  
Ut me ad te recipias:  
Vale!"

find their echo in similar inscriptions in many a modern cemetery.

Probably the earliest epitaphial inscriptions that have come down to us are those of the ancient Egyptians, written, as their mode of sepulture necessitated, upon the sarcophagi and coffins. Those that have been deciphered are all very much in the same form, commencing with a prayer to a deity, generally Osiris or Anubis, on behalf of the deceased, whose name, descent and office are usually specified. There is, however, no attempt to delineate individual character, and the feelings of the survivors are not expressed otherwise than in the fact of a prayer being offered. Ancient Greek epitaphs, unlike the Egyptian, are of great literary interest, deep and often tender in feeling, rich and varied in expression, and generally epigrammatic in form. They are written usually in elegiac verse, though many of the later epitaphs are in prose. Among the gems of the Greek anthology familiar to English readers through translations are the epitaphs upon those who had fallen in battle. There are several ascribed to Simonides on the heroes of Thermopylae, of which the most celebrated is the epigram—

"Go tell the Spartans, thou that passest by,  
That here, obedient to their laws, we lie."

A hymn of Simonides on the same subject contains some lines of great beauty in praise of those who were buried at Thermopylae, and these may be regarded as forming a literary epitaph. In Sparta epitaphs were inscribed only upon the graves of those who had been especially distinguished in war; in Athens they were applied more indiscriminately. They generally contained the name, the descent, the demise, and some account of the life of the person commemorated. It must be remembered, however, that many of the so-called Greek epitaphs are merely literary memorials not intended for monumental inscription, and that in these freer scope is naturally given to general reflections, while less attention is paid to biographical details. Many of them, even some of the monumental, do not contain any personal name, as in the one ascribed to Plato—

"I am a shipwrecked sailor's tomb; a peasant's there doth stand:  
Thus the same world of Hades lies beneath both sea and land."

Others again are so entirely of the nature of general reflections upon death that they contain no indication of the particular case that called them forth. It may be questioned, indeed, whether several of this character quoted in ordinary collections are

epitaphs at all, in the sense of being intended for a particular occasion.

Roman epitaphs, in contrast to those of the Greeks, contained, as a rule, nothing beyond a record of facts. The inscriptions on the urns, of which numerous specimens are to be found in the British Museum, present but little variation. The letters D.M. or D.M.S. (*Diis Manibus* or *Diis Manibus Sacrum*) are followed by the name of the person whose ashes are enclosed, his age at death, and sometimes one or two other particulars. The inscription closes with the name of the person who caused the urn to be made, and his relationship to the deceased. It is a curious illustration of the survival of traces of an old faith after it has been formally discarded to find that the letters D.M. are not uncommon on the Christian inscriptions in the catacombs. It has been suggested that in this case they mean *Deo Maximo* and not *Diis Manibus*, but the explanation would be quite untenable, even if there were not many other undeniable instances of the survival of pagan superstitions in the thought and life of the early Christians. In these very catacomb inscriptions there are many illustrations to be found, apart from the use of the letters D.M., of the union of heathen with Christian sentiment, (see Maitland's *Church in the Catacombs*). The private burial-places for the ashes of the dead were usually by the side of the various roads leading into Rome, the Via Appia, the Via Flaminia, &c. The traveller to or from the city thus passed for miles an almost uninterrupted succession of tombstones, whose inscriptions usually began with the appropriate words *Siste Viator* or *Aspice Viator*, the origin doubtless of the "Stop Passenger," which still meets the eye in many parish churchyards of Britain. Another phrase of very common occurrence on ancient Roman tombstones, *Sit tibi terra levis* ("Light lie the earth upon thee"), has continued in frequent use, as conveying an appropriate sentiment, down to modern times. A remarkable feature of many of the Roman epitaphs was the terrible denunciation they often pronounced upon those who violated the sepulchre. Such denunciations were not uncommon in later times. A well-known instance is furnished in the lines on Shakespeare's tomb at Stratford-on-Avon, said to have been written by the poet himself—

"Good frend, for Jesus' sake forbear  
To digg the dust enclosed heare;  
Blest be y<sup>e</sup> man y<sup>t</sup> spares thes stones.  
And curst be he y<sup>t</sup> moves my bones."

The earliest existing British epitaphs belonged to the Roman period, and are written in Latin after the Roman form. Specimens are to be seen in various antiquarian museums throughout the country; some of the inscriptions are given in Bruce's *Roman Wall*, and the seventh volume of the *Corpus Inscriptionum Latinarum* edited by Hübner, containing the British inscriptions, is a valuable repertory for the earlier Roman epitaphs in Britain. The earliest, of course, are commemorative of soldiers, belonging to the legions of occupation, but the Roman form was afterwards adopted for native Britons. Long after the Roman form was discarded, the Latin language continued to be used, especially for inscriptions of a more public character, as being from its supposed permanence the most suitable medium of communication to distant ages. It is only, in fact, within recent years that Latin has become unusual, and the more natural practice has been adopted of writing the epitaphs of distinguished men in the language of the country in which they lived. While Latin was the chief if not the sole literary language, it was, as a matter of course, almost exclusively used for epitaphial inscriptions. The comparatively few English epitaphs that remain of the 11th and 12th centuries are all in Latin. They are generally confined to a mere statement of the name and rank of the deceased following the words "Hic jacet." Two noteworthy exceptions to this general brevity are, however, to be found in most of the collections. One is the epitaph to Gundrada, daughter of the Conqueror (d. 1085), which still exists at Lewes, though in an imperfect state, two of the lines having been lost; another is that to William de Warren, earl of Surrey (d. 1089), believed to have been inscribed in the abbey of St Pancras, near Lewes, founded by him. Both are encomiastic, and describe the character and work of the deceased with considerable fulness and beauty of expression. They are written in leonine verse. In the 13th century French began to be used in writing epitaphs, and most of the inscriptions to celebrated historical personages between 1200 and 1400 are in that language. Mention may be made of those to Robert, the 3rd earl of Oxford (d. 1221), as given in Weever, to Henry III. (d. 1272) at Westminster Abbey, and to Edward the Black Prince (d. 1376) at Canterbury. In most of the inscriptions of this period the deceased addresses the reader in the first person, describes his rank and position while alive, and, as in the case of the Black Prince, contrasts it with his wasted and loathsome state in the grave, and warns the reader to prepare for the same inevitable change. The epitaph almost invariably closes with a request, sometimes very urgently worded, for the prayers of the reader that the soul of the deceased may pass to glory, and an invocation of blessing, general or specific, upon all who comply. Epitaphs preserved much of the same character after English began to be used towards the close of the 14th century. The following, to a member of the Savile family at Thornhill, is probably even earlier, though its precise date cannot be fixed:—

"Bonys emongg stonys lys ful  
steyl gwylste the sawle wan-  
deris were that God wylethe"—

that is, Bones among stones lie full still, whilst the soul wanders whither God willeth. It may be noted here that the majority of the inscriptions, Latin and English, from 1300 to the period of the Reformation, that have been preserved, are upon brasses (see BRASSES, MONUMENTAL). The very curious epitaph on St Bernard, probably written by a monk of Clairvaux, has the peculiarity of being a dialogue in Latin verse.

It was in the reign of Elizabeth that epitaphs in English began to assume a distinct literary character and value, entitling them to rank with those that had hitherto been composed in Latin. We learn from Nash that at the close of the 16th century it had become a trade to supply epitaphs in English verse. There is one on the dowager countess of Pembroke (d. 1621), remarkable for its successful use of a somewhat daring hyperbole. It was written by William Browne, author of *Britannia's Pastorals*:—

"Underneath this sable hearse  
Lies the subject of all verse;  
Sydney's sister, Pembroke's mother;  
Death, ere thou hast slain another  
Fair and learn'd and good as she,  
Time will throw his dart at thee.  
Marble piles let no man raise  
To her name for after days;  
Some kind woman, born as she,  
Reading this, like Niobe,  
Shall turn marble, and become  
Both her mourner and her tomb."

If there be something of the exaggeration of a conceit in the second stanza, it needs scarcely to be pointed out that epitaphs, like every other form of composition, necessarily reflect the literary characteristics of the age in which they were written. The deprecation of marble as unnecessary suggests one of the finest literary epitaphs in the English language, that by Milton upon Shakespeare.

The epitaphs of Pope are still considered to possess very great literary merit, though they were rated higher by Johnson and critics of his period than they are now.

Dr Johnson, who thought so highly of Pope's epitaphs, was himself a great authority on both the theory and practice of this species of composition. His essay on epitaphs is one of the few existing monographs on the subject, and his opinion as to the use of Latin had great influence. The manner in which he met the delicately insinuated request of a number of eminent men that English should be employed in the case of Oliver Goldsmith was characteristic, and showed the strength of his conviction on the subject. His arguments in favour of Latin were chiefly drawn from its inherent fitness for epitaphial inscriptions and its classical stability. The first of these has a very considerable force, it being admitted on all hands that few languages are in themselves so suitable for the purpose; the second is outweighed by considerations that had considerable force in Dr Johnson's time, and have acquired more since. Even to the learned Latin is no longer the language of daily thought and life as it was at the period of the Reformation, and the great body of those who may fairly claim to be called the well-educated classes can only read it with difficulty, if at all. It seems, therefore, little less than absurd, for the sake of a stability which is itself in great part delusive, to write epitaphs in a language unintelligible to the vast majority of those for whose information presumably they are intended. Though a stickler for Latin, Dr Johnson wrote some very beautiful English epitaphs, as, for example, the following on Philips, a musician:—

"Philips, whose touch harmonious could remove  
The pangs of guilty power or hapless love;  
Rest here, distressed by poverty no more,  
Here find that calm thou gav'st so oft before;  
Sleep undisturbed within this peaceful shrine  
Till angels wake thee with a note like thine!"

In classifying epitaphs various principles of division may be adopted. Arranged according to nationality they indicate distinctions of race less clearly perhaps than any other form of literature does,—and this obviously because when under the influence of the deepest feeling men think and speak very much in the same way whatever be their country. At the same time the influence of nationality may to some extent be traced in epitaphs. The characteristics of the French style, its grace, clearness, wit and epigrammatic point, are all recognizable in French epitaphs. In the 16th century those of Étienne Pasquier were universally admired. Instances such as "La première au rendez-vous," inscribed on the grave of a mother, Piron's epitaph, written for himself after his rejection by the French Academy—

"Ci-gît Piron, qui ne fut rien,  
Pas même académicien"—

and one by a relieved husband, to be seen at Père la Chaise—

"Ci-gît ma femme. Ah! qu'elle est bien  
Pour son repos et pour le mien"—

might be multiplied indefinitely. One can hardly look through a collection of English epitaphs without being struck with the fact that these represent a greater variety of intellectual and emotional states than those of any other nation, ranging through every style of thought from the sublime to the commonplace, every mood of feeling from the most delicate and touching to the coarse and even brutal. Few subordinate illustrations of the complex nature of the English nationality are more striking.

Epitaphs are sometimes classified according to their authorship and sometimes according to their subject, but neither division is so interesting as that which arranges them according to their characteristic features. What has just been said of English epitaphs is, of course, more true of epitaphs generally. They exemplify every variety of sentiment and taste, from lofty pathos and dignified eulogy to coarse buffoonery and the vilest scurrility. The extent to which the humorous and even the low comic element prevails among them is a noteworthy circumstance. It is curious that the most solemn of all subjects should have been frequently treated, intentionally or unintentionally, in a style so ludicrous that a collection of epitaphs is generally one of the most amusing books that can be picked up. In this as in other cases, too, it is to be observed that the unintended humour is generally of a much more entertaining kind than that which has been deliberately perpetrated.

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See Weever, *Ancient Funerall Monuments* (1631, 1661, Tooke's edit., 1767); Philippe Labbe, *Thesaurus epitaphiorum* (Paris, 1666); *Theatrum funebre extractum a Dodone Richea seu Ottone Aicher* (1675); Hackett, *Select and Remarkable Epitaphs* (1757); de Laplace, *Épithaphes sérieuses, badines, satiriques et burlesques* (3 vols., Paris, 1782); Pulleyn, *Churchyard Gleanings* (c. 1830); L. Lewysohn, *Sechzig Epitaphien von Grabsteinen d. israelit. Friedhofes zu Worms* (1855); Pettigrew, *Chronicles of the Tombs* (1857); S. Tissington, *Epitaphs* (1857); Robinson, *Epitaphs from Cemeteries in London, Edinburgh, &c.* (1859); le Blant, *Inscriptions chrétiennes de la Gaule antérieures au VIII<sup>e</sup> siècle* (1856, 1865); Blommaert, Galliard, &c., *Inscriptions funéraires et monumentales de la prov. de Flandre Orient* (Ghent, 1857, 1860); *Inscriptions fun. et mon. de la prov. d'Anvers* (Antwerp, 1857-1860); Chwolson, *Achtzehn hebräische Grabschriften aus der Krim* (1859); J. Brown, *Epitaphs, &c. in Greyfriars Churchyard, Edinburgh* (1867); H.J. Loaring, *Quaint, Curious, and Elegant Epitaphs* (1872); J.K. Kippax, *Churchyard Literature, a Choice Collection of American Epitaphs* (Chicago, 1876); also the poet William Wordsworth's *Essay on Epitaphs*.

**EPITHALAMIUM** (Gr. ἐπί, at or upon, and θάλαμος, a nuptial chamber), originally among the Greeks a song in praise of bride and bridegroom, which was sung by a number of boys and girls at the door of the nuptial chamber. According to the scholiast on Theocritus, one form, the κατακοιμητικόν, was employed at night, and another, the διεγερτικόν, to arouse the bride and bridegroom on the following morning. In either case, as was natural, the main burden of the song consisted of invocations of blessing and predictions of happiness, interrupted from time to time by the ancient chorus of *Hymen hymenaeae*. Among the Romans a similar custom was in vogue, but the song was sung by girls only, after the marriage guests had gone, and it contained much more of what modern morality would condemn as obscene. In the hands of the poets the epithalamium was developed into a special literary form, and received considerable cultivation. Sappho, Anacreon, Stesichorus and Pindar are all regarded as masters of the species, but the finest example preserved in Greek literature is the 18th Idyll of Theocritus, which celebrates the marriage of Menelaus and Helen. In Latin, the epithalamium, imitated from Fescennine Greek models, was a base form of literature, when Catullus redeemed it and gave it dignity by modelling his *Marriage of Thetis and Peleus* on a lost ode of Sappho. In later times Statius, Ausonius, Sidonius Apollinaris and Claudian are the authors of the best-known epithalamia in classical Latin; and they have been imitated by Buchanan, Scaliger, Sannazaro, and a whole host of modern Latin poets, with whom, indeed, the form was at one time in great favour. The names of Ronsard, Malherbe and Scarron are especially associated with the species in French literature, and Marini and Metastasio in Italian. Perhaps no poem of this class has been more universally admired than the *Epithalamium* of Spenser (1595), though he has found no unworthy rivals in Ben Jonson, Donne and Quarles. At the close of *In Memoriam* Tennyson has appended a poem, on the nuptials of his sister, which is strictly an epithalamium.

**EPITHELIAL, ENDOTHELIAL and GLANDULAR TISSUES**, in anatomy. Every surface of the body which may come into contact with foreign substances is covered with a protecting layer of cells closely bound to one another to form continuous sheets. These are epithelial cells (from  $\theta\eta\lambda\acute{\alpha}\iota$ , a nipple). By the formation of outgrowths or ingrowths from these surfaces further structures, consisting largely or entirely of cells directly derived from the surface epithelium, may be formed. In this way originate the central nervous system, the sensitive surfaces of the special sense organs, the glands, and the hairs, nails, &c. The epithelial cells possess typical microscopical characters which enable them to be readily distinguished from all others. Thus the cell outline is clearly marked, the nucleus large and spherical or ellipsoidal. The protoplasm of the cell is usually large in amount and often contains large numbers of granules.

The individual cells forming an epithelial membrane are classified according to their shape. Thus we find *flattened*, or *squamous*, *cubical*, *columnar*, *irregular*, *ciliated* or *flagellated* cells. Many of the membranes formed by these cells are only one cell thick, as for instance is the case for the major part of the alimentary canal. In other instances the epithelial membrane may consist of a number of layers of cells, as in the case of the epidermis of the skin. Considering in the first place those membranes of which the cells are in a single layer we may distinguish the following:—

1. *Columnar Epithelium* (figs. 1 and 2).—This variety covers the main part of the intestinal tract, *i.e.* from the end of the oesophagus to the commencement of the rectum. It is also found lining the ducts of many glands. In a highly typical form it is found covering the villi of the small intestine (fig. 1). The external layer of the cell is commonly modified to form a thin membrane showing a number of very fine radially arranged lines, which are probably the expression of very minute tubular perforations through the membrane.

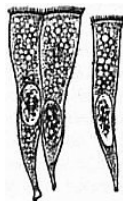


FIG. 1.—Isolated Epithelial Cells from the Small Intestine of the Frog.



FIG. 2.—Columnar Epithelial Cells resting upon a Basement Membrane.

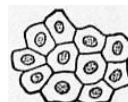


FIG. 3.—Mosaic appearance of a Columnar Epithelial Surface as seen from above.

The close apposition of these cells to form a closed membrane is well seen when a surface covered by them is examined from above (fig. 3). The surfaces of the cells are then seen to form a mosaic, each cell area having a polyhedral shape.

2. *Cubical Epithelium*.—This differs from the former in that the cells are less in height. It is found in many glands and ducts (*e.g.* the kidney), in the middle ear, choroid plexuses of the brain, &c.

3. *Squamous or Flattened Epithelium* (fig. 4).—In this variety the cell is flattened, very thin and irregular in outline. It occurs as the covering epithelium of the alveoli of the lung, of the kidney glomerules and capsule, &c. The surface epithelial cells of a stratified epithelium are also of this type (fig. 4). Closely resembling these cells are those known as endothelial (see later).

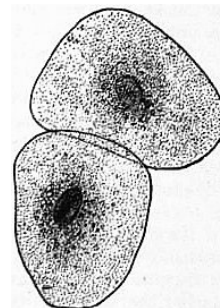


FIG. 4.—Squamous Epithelial Cells from the Mucous Membrane of the Mouth.



FIG. 5.—Isolated ciliated Epithelial Cells from the Trachea.

4. *Ciliated Epithelium* (fig. 5).—The surface cells of many epithelial membranes are often provided with a number of very fine protoplasmic processes or *cilia*. Most commonly the cells are columnar, but other shapes are also found. During life the cilia are always in movement, and set up a current tending to drive fluid or other material on the surface in one direction along the membrane or tube lined by such epithelium. It is found lining the trachea, bronchi, parts of the nasal cavities and the uterus, oviduct, vas deferens, epididymis, a portion of the renal tubule, &c.

In the instance of some cells there may be but a single process from the exposed surface of the cell, and then the process is usually of large size and length. It is then known as a *flagellum*. Such cells are common among the surface cells of many of the simple animal organisms.

When the cells of an epithelial surface are arranged several layers deep, we can again distinguish various types:—

1. *Stratified Epithelium* (figs. 6 and 7).—This is found in the epithelium of the skin and of many mucous membranes (mouth, oesophagus, rectum, conjunctiva, vagina, &c.). Here the surface cells are very much flattened (squamous epithelium), those of the middle layer are polyhedral and those of the lowest layer are cubical or columnar. This type of epithelium is found covering surfaces commonly exposed to friction. The surface may be dry as in the skin, or moist, *e.g.* the mouth. The surface cells are constantly being rubbed off, and are then replaced by new cells growing up from below. Hence the deepest layer, that nearest the blood supply, is a formative layer, and in successive stages from this we can trace the gradual transformation of these protoplasmic cells into scaly cells, which no longer show any sign of being alive. In the moist mucous surfaces the number of cells forming the epithelial layer is usually much smaller than in a dry stratified epithelium.

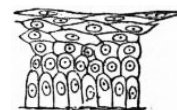


FIG. 6.—A Stratified Epithelium from a Mucous Membrane.

2. *Stratified Ciliated Epithelium*.—In this variety the superficial cells are ciliated and columnar, between the bases of these are found fusiform cells and the lowest cells are cubical or pyramidal. This epithelium is found lining parts of the respiratory passages, the vas deferens and the epididymis.

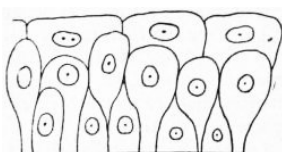


FIG. 8.—Transitional Epithelium from the Urinary Bladder, showing the outlines of the cells only.

3. *Transitional Epithelium* (fig. 8).—This variety of epithelium is found lining the bladder, and the appearance observed depends upon the contracted or distended state of the bladder from which the preparation was made. If the bladder was contracted the form seen in fig. 8 is obtained. The epithelium is in three or more layers, the superficial one being very characteristic. The cells are cubical and fit over the rounded ends of the cells of the next layer. These are pear-shaped, the points of the pear resting on the basement membrane. Between the bases of these cells lie those of the lowermost layer. These are irregularly columnar. If the bladder is distended before the preparation is made, the cells are then found stretched out transversely. This is especially the case with the surface cells, which may then become very flattened.

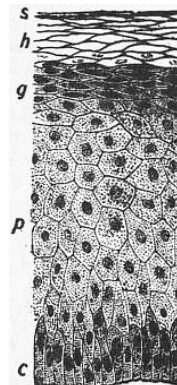


FIG. 7.—Stratified Epithelium from the Skin.

Considering epithelium from the point of view of function, it may be classified as protective,

*c*, Columnar cells

absorptive or secretory. It may produce special outgrowths for protective or ornamental purposes, such are hairs, nails, horns, &c., and for such purposes it may manufacture within itself chemical material best suited for that purpose, *e.g.* keratin; here the whole cell becomes modified. In other instances may be seen in the interior of the cells many chemical substances which indicate the nature of their work, *e.g.* fat droplets, granules of various kinds, protein, mucin, watery granules, glycogen, &c. In a typical absorbing cell granules of material being absorbed may be seen. A secreting cell of normal type forming specific substances stores these in its interior until wanted, *e.g.* fat as in sebaceous and mammary glands, ferment precursors (salivary, gastric glands, &c.), and various excretory substances, as in the renal epithelium.

resting on the fibrous true skin.  
*p*, The so-called prickle cells.  
*g*, Stratum granulosum.  
*h*, Horny cells.  
*s*, Squamous horny cells.

Initially the epithelium cell might have all these functions, but later came specialization and therefore to most cells a specific work. Some of that work does not require the cell to be at the surface, while for other work this is indispensable, and hence when the surface becomes limited those of the former category are removed from the surface to the deeper parts. This is seen typically in secretory and excretory cells, which usually lie below the surface on to which they pour their secretions. If the secretion required at any one point is considerable, then the secreting cells are numerous in proportion and a typical gland is formed. The secretion is then conducted to the surface by a duct, and this duct is also lined with epithelium.

**Glandular Tissues.**—Every gland is formed by an ingrowth from an epithelial surface. This ingrowth may from the beginning possess a tubular structure, but in other instances may start as a solid column of cells which subsequently becomes tubulated. As growth proceeds, the column of cells may divide or give off offshoots, in which case a compound gland is formed. In many glands the number of branches is limited, in others (salivary, pancreas) a very large structure is finally formed by repeated growth and subdivision. As a rule the branches do not unite with one another, but in one instance, the liver, this does occur when a reticulated compound gland is produced. In compound glands the more typical or secretory epithelium is found forming the terminal portion of each branch, and the uniting portions form ducts and are lined with a less modified type of epithelial cell.

**Glands.**

Glands are classified according to their shape. If the gland retains its shape as a tube throughout it is termed a *tubular* gland, simple tubular if there is no division (large intestine), *compound* tubular (fig. 9) if branching occurs (pyloric glands of stomach). In the simple tubular glands the gland may be coiled without losing its tubular form, *e.g.* in sweat glands. In the second main variety of gland the secretory portion is enlarged and the lumen variously increased in size. These are termed *alveolar* or *saccular* glands. They are again subdivided into simple or compound alveolar glands, as in the case of the tubular glands (fig. 10). A further complication in the case of the alveolar glands may occur in the form of still smaller saccular diverticuli growing out from the main sacculi (fig. 11). These are termed *alveoli*.



FIG. 9.—A Compound Tubular Gland. One of the pyloric glands of the stomach of the dog.

Glands are classified according to their shape. If the gland retains its shape as a tube throughout it is termed a *tubular* gland, simple tubular if there is no division (large intestine), *compound* tubular (fig. 9) if branching occurs (pyloric glands of stomach). In the simple tubular glands the gland may be coiled without losing its tubular form, *e.g.* in sweat glands. In the second main variety of gland the secretory portion is enlarged and the lumen variously increased in size. These are termed *alveolar* or *saccular* glands. They are again subdivided into simple or compound alveolar glands, as in the case of the tubular glands (fig. 10). A further complication in the case of the alveolar glands may occur in the form of still smaller saccular diverticuli growing out from the main sacculi (fig. 11). These are termed *alveoli*.

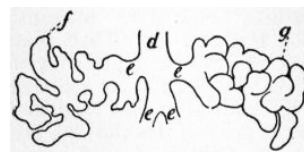


FIG. 10.—A Tubulo-alveolar Gland. One of the mucous salivary glands of the dog. On the left the alveoli are unfolded to show their general arrangement. *d*, Small duct of gland subdividing into branches; *e*, *f* and *g*, terminal tubular alveoli of gland.



FIG. 11.—A Compound Alveolar Gland. One of the terminal lobules of the pancreas, showing the spherical form of the alveoli.

The typical secretory cells of the glands are found lining the terminal portions of the ramifications and extend upwards to varying degrees. Thus in a typical acinous gland the cells are restricted to the final alveoli. The remaining tubes are to be considered mainly as ducts. In tubulo-alveolar glands the secreting epithelium lines the alveus as well as the terminal tubule.

The gland cells are all placed upon a basement membrane. In many instances this membrane is formed of very thin flattened cells, in other instances it is apparently a homogeneous membrane, and according to some observers is simply a modified part of the basal surface of the cell, while according to others it is a definite structure distinct from the epithelium.

In the secretory portion of the gland and in the smaller ducts the epithelial layer is one cell thick only. In the larger ducts there are two layers of cells, but even here the surface cell usually extends by a thinned-out stalk down to the basement membrane.

The detailed characters of the epithelium of the different glands of the body are given in separate articles (see [ALIMENTARY CANAL](#), &c.). It will be sufficient here to give the more general characters possessed by these cells. They are cubical or conical cells with distinct oval nuclei and granular protoplasm. Within the protoplasm is accumulated a large number of spherical granules arranged in diverse manners in different cells. The granules vary much in size in different glands, and in chemical composition, but in all cases represent a store of material ready to be discharged from the cell as its secretion. Hence the general appearance of the cell is found to vary according to the previous degree of activity of the cell. If it has been at rest for some time the cell contains very many granules which swell it out and increase its size. The nucleus is then largely hidden by the granules. In the opposite condition, *i.e.* when the cell has been actively secreting, the protoplasm is much clearer, the nucleus obvious and the cell shrunken in size, all these changes being due to the extrusion of the granules.

**Endothelium and Mesothelium.**—Lining the blood vessels, lymph vessels and lymph spaces are found flattened cells apposed to one another by their edges to form an extremely thin membrane. These cells are developed from the middle embryonic layer and are termed endothelium. A very similar type of cells is also found, formed into a very thin continuous sheet, lining the body-cavity, *i.e.* pleural pericardial, and peritoneal cavities. These cells develop from that portion of the mesoderm known as the mesothelium, and are therefore frequently termed mesothelial, though by many they are also included as endothelial cells.

A mesothelial cell is very flattened, thus resembling a squamous epithelial cell. It possesses a protoplasm with faint granules and an oval or round nucleus (fig. 12). The outline of the cell is irregularly polyhedral, and the borders may be finely serrated. The cells are united to one another by an intercellular cement substance which, however, is very scanty in amount, but can be made apparent by staining with silver nitrate when the appearance reproduced in the figure is seen. By being thus united together, the cells form a continuous layer. This layer is pierced



by a number of small openings, known as stomata, which bring the cavity into direct communication with lymph spaces or vessels lying beneath the membrane. The stomata are surrounded by a special layer of cubical and granular cells. Through these stomata fluids and other materials present in the body-cavity can be removed into the lymph spaces.

*Endothelial* membranes (fig. 13) are quite similar in structure to mesothelial. They are usually elongated cells of irregular outline and serrated borders.

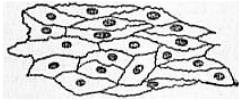


FIG. 13.—Endothelial Cells from the Interior of an Artery.

By means of endothelial or mesothelial membranes the surfaces of the parts covered by them are rendered very smooth, so that movement over the surface is greatly facilitated. Thus the abdominal organs can glide easily over one another within the peritoneal cavity; the blood or lymph experiences the least amount of friction; or again the friction is reduced to a minimum between a tendon and its sheath or in the joint cavities. The cells forming these membranes also possess further physiological properties. Thus it is most

probable that they play an active part in the blood capillaries in transmitting substances from the blood into the tissue spaces, or conversely in preventing the passage of materials from blood to tissue space or from tissue space to blood. Hence the fluid of the blood and that of the tissue space need not be of the same chemical composition.

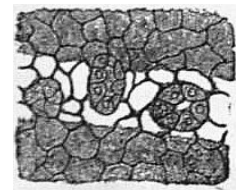


FIG. 12.—Mesothelial Cells forming the Peritoneal Serous Membrane. Three stomata are seen surrounded by cubical cells. One of these is closed. The light band marks the position of a lymphatic. (After Klein.)

(T. G. BR.)

**EPITOME** (Gr. ἐπιτομή, from ἐπιτέμνειν, to cut short), an abridgment, abstract or summary giving the salient points of a book, law case, &c., a short and concise account of any particular subject or event. By transference *epitome* is also used to express the representation of a larger thing, concrete or abstract, reproduced in miniature. Thus St Mark's was called by Ruskin the "epitome of Venice," as it embraces examples of all the periods of architecture from the 10th to the 19th centuries.

**EPOCH** (Gr. ἐποχή, holding in suspense, a pause, from ἐπέχειν, to hold up, to stop), a term for a stated period of time, and so used of a date accepted as the starting-point of an era or of a new period in chronology, such as the birth of Christ. It is hence transferred to a period which marks a great change, whether in the history of a country or a science, such as a great discovery or invention. Thus an event may be spoken of as "epoch-making." The word is also used, synonymously with "period," for any space of time marked by a distinctive condition or by a particular series of events.

In astronomy the word is used for a moment from which time is measured, or at which a definite position of a body or a definite relation of two bodies occurs. For example, the position of a body moving in an orbit cannot be determined unless its position at some given time is known. The given time is then the epoch; but the term is often applied to the mean longitude of the body at the given time.

**EPODE**, in verse, the third part in an ode, which followed the strophe and the antistrophe, and completed the movement; it was called ἐπωδὸς περίοδος by the Greeks. At a certain moment the choirs, which had chanted to right of the altar or stage and then to left of it, combined and sang in unison, or permitted the coryphaeus to sing for them all, standing in the centre. When, with the appearance of Stesichorus and the evolution of choral lyric, a learned and artificial kind of poetry began to be cultivated in Greece, a new form, the εἶδος ἐπωδικόν, or epode-song, came into existence. It consisted of a verse of trimeter iambic, followed by a dimeter iambic, and it is reported that, although the epode was carried to its highest perfection by Stesichorus, an earlier poet, Archilochus, was really the inventor of this form. The epode soon took a firm place in choral poetry, which it lost when that branch of literature declined. But it extended beyond the ode, and in the early dramatists we find numerous examples of monologues and dialogues framed on the epodical system. In Latin poetry the epode was cultivated, in conscious archaism, both as a part of the ode and as an independent branch of poetry. Of the former class, the epithalamia of Catullus, founded on an imitation of Pindar, present us with examples of strophe, antistrophe and epode; and it has been observed that the celebrated ode of Horace, beginning *Quem virum aut heroa lyra vel acri*, possesses this triple character. But the word is now mainly familiar from an experiment of Horace in the second class, for he entitled his fifth book of odes *Epodon liber* or the Book of Epodes. He says in the course of these poems, that in composing them he was introducing a new form, at least in Latin literature, and that he was imitating the effect of the iambic distichs invented by Archilochus. Accordingly we find the first ten of these epodes composed in alternate verses of iambic trimeter and iambic dimeter, thus:—

"At o Deorum quicquid in coelo regit  
Terras et humanum genus."

In the seven remaining epodes Horace has diversified the measures, while retaining the general character of the distich. This group of poems belongs in the main to the early youth of the poet, and displays a truculence and a controversial heat which are absent from his more mature writings. As he was imitating Archilochus in form, he believed himself justified, no doubt, in repeating the sarcastic violence of his fierce model. The curious thing is that these particular poems of Horace, which are really short lyrical satires, have appropriated almost exclusively the name of epodes, although they bear little enough resemblance to the genuine epode of early Greek literature.

**EPONA**, a goddess of horses, asses and mules, worshipped by the Romans, though of foreign, probably Gallic, origin. The majority of inscriptions and images bearing her name have been found in Gaul, Germany and the Danube countries; of the few that occur in Rome itself most were exhumed on the site of the barracks of the *equites singulares*, a foreign imperial body-guard mainly recruited from the Batavians. Her name does not appear in Tertullian's list of the *indigetes di*, and Juvenal

contrasts her worship unfavourably with the old Roman Numa ritual. Her cult does not appear to have been introduced before imperial times, when she is often called Augusta and invoked on behalf of the emperor and the imperial house. Her chief function, however, was to see that the beasts of burden were duly fed, and to protect them against accidents and malicious influence. In the countries in which the worship of Epona was said to have had its origin it was a common belief that certain beings were in the habit of casting a spell over stables during the night. The Romans used to place the image of the goddess, crowned with flowers on festive occasions, in a sort of shrine in the centre of the architrave of the stable. In art she is generally represented seated, with her hand on the head of the accompanying horse or animal.

See Tertullian, *Apol.* 16; Juvenal viii. 157; Prudentius, *Apoth.* 197; Apuleius, *Metam.* iii. 27; articles in Daremberg and Saglio's *Dict. des antiquités* and Pauly-Wissowa's *Realencyclopädie*.

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**EPONYMOUS**, that which gives a name to anything (Gr. ἐπώνυμος, from ὄνομα, a name), a term especially applied to the mythical or semi-mythical personages, heroes, deities, &c. from whom a country or city took its name. Thus Pelops is the giver of the name to the Peloponnese. At Athens the chief archon of the year was known as the ἀρχων ἐπώνυμος, as the year was known by his name. There was a similar official in ancient Assyria. In ancient times, as in historical and modern cases, a country or a city has been named after a real personage, but in many cases the person has been invented to account for the name.

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**EPPING**, a market town in the Epping parliamentary division of Essex, England, 17 m. N.N.E. from London by a branch of the Great Eastern railway. Pop. of urban district (1901), 3789. The town lies high and picturesquely, at the northern outskirts of Epping Forest. The modern church of St John the Baptist replaces the old parish church of All Saints in the village of Epping Upland 2 m. N.W. This is in part Norman. There is considerable trade in butter, cheese and sausages.

Epping Forest forms part of the ancient Waltham Forest, which covered the greater part of the county. All the "London Basin," within which the Forest lies, was densely wooded. The Forest became one of the commonable lands of Royal Chases or hunting-grounds. It was threatened with total disafforestation, when under the Epping Forest Act of 1871 a board of commissioners was appointed for the better management of the lands. The corporation of the city of London then acquired the freehold interest of waste land belonging to the lords of the manor, and finally secured 5559½ acres, magnificently timbered, to the use of the public for ever, the tract being declared open by Queen Victoria in 1882. The Ancient Court of Verderers was also revived, consisting of an hereditary lord warden together with four verderers elected by freeholders of the county. The present forest lies between the valleys of the Roding and the Lea, and extends southward from Epping to the vicinity of Woodford and Walthamstow, a distance of about 7 m. It is readily accessible from the villages on its outskirts, such as Woodford, Chingford and Loughton, which are served by branches of the Great Eastern railway. These are centres of residential districts, and, especially on public holidays in the summer, receive large numbers of visitors.

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**EPPS**, the name of an English family, well known in commerce and medicine. In the second half of the 18th century they had been settled near Ashford, Kent, for some generations, claiming descent from an equerry of Charles II., but were reduced in circumstances, when JOHN EPPS rose to prosperity as a provision merchant in London, and restored the family fortunes. He had four sons, of whom JOHN EPPS (1805-1869), GEORGE NAPOLEON EPPS (1815-1874), and JAMES EPPS (1821-1907) were notable men of their day, the two former as prominent doctors who were ardent converts to homoeopathy, and James as a homoeopathic chemist and the founder of the great cocoa business associated with his name. Among Dr G.N. Epps's children were Dr Washington Epps, a well-known homoeopathist, Lady Alma-Tadema, and Mrs Edmund Gosse.

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**ÉPRÉMESNIL** (ÉSPRÉMESNIL or ÉPRÉMÉNIL), **JEAN JACQUES DUVAL D'** (1745-1794), French magistrate and politician, was born in India on the 5th of December 1745 at Pondicherry, his father being a colleague of Dupleix. Returning to France in 1750 he was educated in Paris for the law, and became in 1775 *conseiller* in the parlement of Paris, where he soon distinguished himself by his zealous defence of its rights against the royal prerogative. He showed bitter enmity to Marie Antoinette in the matter of the diamond necklace, and on the 19th of November 1787 he was the spokesman of the parlement in demanding the convocation of the states-general. When the court retaliated by an edict depriving the parlement of its functions, Éprémesnil bribed the printers to supply him with a copy before its promulgation, and this he read to the assembled parlement. A royal officer was sent to the palais de justice to arrest Éprémesnil and his chief supporter Goislard de Montsabert, but the parlement (5th of May 1788) declared that they were all Éprémesnils, and the arrest was only effected on the next day on the voluntary surrender of the two members. After four months' imprisonment on the island of Ste Marguerite, Éprémesnil found himself a popular hero, and was returned to the states-general as deputy of the nobility of the outlying districts of Paris. But with the rapid advance towards revolution his views changed; in his *Réflexions impartiales* ... (January 1789) he defended the monarchy, and he led the party among the nobility that refused to meet with the third estate until summoned to do so by royal command. In the Constituent Assembly he opposed every step towards the destruction of the monarchy. After a narrow escape from the fury of the Parisian populace in July 1792 he was imprisoned in the Abbaye, but was set at liberty before the September massacres. In September 1793, however, he was arrested at Le Havre, taken to Paris, and denounced to the Convention as an agent of Pitt. He was brought to trial before the revolutionary tribunal on the 21st of April 1794, and was guillotined the next day.

D'Éprémesnil's speeches were collected in a small volume in 1823. See also H. Carré, *Un Précurseur inconscient de la Révolution* (Paris, 1897).

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**EPSOM**, a market town in the Epsom parliamentary division of Surrey, England, 14 m. S.W. by S. of London Bridge. Pop. of urban district (1901), 10,915. It is served by the London & South-Western and the London, Brighton & South Coast railways, and on the racecourse on the neighbouring Downs there is a station (Tattenham Corner) of the South-Eastern & Chatham railway. The principal building is the parish church of St Martin, a good example of modern Gothic, the interior of which contains some fine sculptures by Flaxman and Chantrey. Epsom (a contraction of Ebbisham, still the name of the manor) first came into notice when mineral springs were discovered there about 1618. For some time after their discovery the town enjoyed a wonderful degree of prosperity. After the Restoration it was often visited by Charles II., and when Queen Anne came to the throne, her husband, Prince George of Denmark, made it his frequent resort. Epsom gradually lost its celebrity as a spa, but the annual races held on its downs arrested the decay of the town. Races appear to have been established here as early as James I's residence at Nonsuch, but they did not assume a permanent character until 1730. The principal races—the Derby and Oaks—are named after one of the earls of Derby and his seat, the Oaks, which is in the neighbourhood. The latter race was established in 1779, and the former in the following year. The spring races are held on a Thursday and Friday towards the close of April; and the great Epsom meeting takes place on the Tuesday and three following days immediately before Whitsuntide,—the Derby on the Wednesday, and the Oaks on the Friday (see [HORSE-RACING](#)). The grand stand was erected in 1829, and subsequently enlarged; and there are numerous training stables in the vicinity. Close to the town are the extensive buildings of the Royal Medical Benevolent College, commonly called Epsom College, founded in 1855. Scholars on the foundation must be the sons of medical men, but in other respects the school is open. In the neighbourhood is the Durdans, a seat of the earl of Rosebery.

**EPSOM SALTS**, heptohydrated magnesium sulphate,  $MgSO_4 \cdot 7H_2O$ , the *magnesii sulphas* of pharmacy (Ger. *Bittersalz*). It occurs dissolved in sea water and in most mineral waters, especially in those at Epsom (from which place it takes its name), Seidlitz, Saidschutz and Pullna. It also occurs in nature in fibrous excrescences, constituting the mineral epsomite or hair-salt; and as compact masses (reichardite), as in the Stassfurt mines. It is also found associated with limestone, as in the Mammoth Caves, Kentucky, and with gypsum, as at Montmartre. Epsom salts crystallizes in the orthorhombic system, being isomorphous with the corresponding zinc and nickel sulphates, and also with magnesium chromate. Occasionally monoclinic crystals are obtained by crystallizing from a strong solution. It is used in the arts for weighting cotton fabrics, as a top-dressing for clover hay in agriculture, and in dyeing. In medicine it is frequently employed as a hydragogue purgative, specially valuable in febrile diseases, in congestion of the portal system, and in the obstinate constipation of painters' colic. In the last case it is combined with potassium iodide, the two salts being exceedingly effective in causing the elimination of lead from the system. It is also very useful as a supplement to mercury, which needs a saline aperient to complete its action. The salt should be given a few hours after the mercury, *e.g.* in the early morning, the mercury having been given at night. It possesses the advantage of exercising but little irritant effect upon the bowels. Its nauseous bitter taste may to some extent be concealed by acidifying the solution with dilute sulphuric acid, and in some cases where full doses have failed the repeated administration of small ones has proved effectual.

For the manufacture of Epsom salts and for other hydrated magnesium sulphates see [MAGNESIUM](#).

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TO "EPSOM SALTS" \*\*\*

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