

of the circular chambered barrows was retained through various changes in the sepulchral customs of the people, and we find it used both in connection with burnt and with unburnt burials. It was the natural result of the practice of cremation, however, that it should induce a modification of the barrow structure. The chamber, no longer regarded as a habitation to be tenanted by the deceased, became simply a cist for the reception of the urn which held his ashes. The degradation of the chamber naturally produced a corresponding degradation of the mound which covered it, and the barrows of the Bronze Age, in which cremation was the rule, are smaller and less imposing than those of the Stone Age, but often surprisingly rich in the relics of the life and of the art workmanship of the time. In addition to the varied and beautiful forms of implements and weapons,—frequently ornamented with a high degree of artistic taste,—armlets, coronets, or diadems of solid gold, and vases of elegant form and ornamentation in gold and bronze, are not uncommon. The barrows of the Bronze Period, like some of those of the Stone Age, appear to have been used as tribal or family cemeteries. In Denmark as many as seventy deposits of burnt interments have been observed in a single mound, indicating its use as a burying-place throughout a long succession of years.

In the early Iron Age there was a partial return to the more massive construction of the earlier periods. Sometimes chambers are found formed of timber instead of stones, in which the bodies were deposited unburnt, although the custom of cremation was largely continued. In Scandinavia both of these modes of sepulture lingered till the close of the Pagan time. One of the latest examples of the great timber-chambered barrow is that at Jellinge in Jutland, known as the barrow of Thyre Danebod, queen of King Gorm the Old, who died about the middle of the 10th century. It is a mound about 200 feet in diameter, and over 50 feet in height, containing a chamber 23 feet long, 8 feet wide, and 5 feet high, formed of massive slabs of oak. Though it had been entered and plundered in the Middle Ages, a few relics, overlooked by its original violators, were found when it was recently reopened, among which were a silver cup, ornamented with the interlacing work characteristic of the time, and some personal ornaments. It is highly illustrative of the tenacity with which the ancient sepulchral usages were retained even after the introduction of Christianity that King Harald, son and successor of Gorm the Old, who is said to have Christianized all Denmark and Norway, followed the Pagan custom of erecting a chambered tumulus over the remains of his father, on the summit of which was placed a rude pillar-stone, bearing on one side the memorial inscription in Runes, and on the other a representation of the Saviour of mankind distinguished by the crossed nimbus surrounding the head. The Kings' Hows at Upsala in Sweden rival those of Jellinge in size and height. In the chamber of one of them, which was opened in 1829, there was found an urn full of calcined bones; and along with it were some ornaments of gold showing the characteristic workmanship of the 5th and 6th centuries of the Christian era. Along with the calcined human bones were bones of animals, among which those of the horse and the dog were distinguished. In much earlier times the favourite horse or dog of the deceased was frequently deposited in Etruscan tombs, and the custom continued in Northern Europe until cremation, and the barbarous rites which usually accompanied it, were abolished by the stringent prohibitions of the Christian church.

Comparing the results of the researches in European barrows with such notices of barrow-burial as may be gleaned from early writings, we find them mutually illustrative.

The Homeric account of the building of the barrow of Hector (*Il.* xxiv.) brings vividly before us the scene so often suggested by the examination of the tumuli of prehistoric times. During nine days wood was collected and brought, in carts drawn by oxen, to the site of the funeral pyre. Then the pyre was built and the body laid upon it. After burning for twenty-four hours the smouldering embers were extinguished with libations of wine. The white and calcined bones were then picked out of the ashes by the friends and placed in a metallic urn, which was deposited in a hollow grave, or cist, and covered over with large well-fitting stones. Finally, a barrow of great magnitude was heaped over the remains, and the funeral feast was celebrated. The obsequies of Achilles, as described in the *Odyssey*, were also celebrated with details which are strikingly similar to those observed in tumuli both of the Bronze and Iron Ages. The body was brought to the pile in an embroidered robe, and jars of unguents and honey were placed beside it. Sheep and oxen were slaughtered at the pile. The incinerated bones were collected from the ashes and placed in a golden urn along with those of Patroclus, Achilles's dearest friend. Over the remains a great and shapely mound was raised on the high headland, so that it might be seen from afar by future generations of men.

Herodotus, describing the funeral customs of the Scythians, states that, on the death of a chief, the body was placed upon a couch in a chamber sunk in the earth and covered with timber, in which were deposited all things needful for the comfort of the deceased in the other world. One of his wives was strangled and laid beside him, his cup-bearer and other attendants, his charioteer, and his horses, were killed and placed in the tomb, which was then filled up with earth, and an enormous mound raised high over all. The barrows which cover the plains of ancient Scythia attest the truth of this description. A Siberian barrow, described by Demidoff, contained three contiguous chambers of unhewn stone. In the central chamber lay the skeleton of the ancient chief, with his sword, his spear, his bow, and a quiver full of arrows. The skeleton reclined upon a sheet of pure gold, extending the whole length of the body, which had been wrapped in a mantle brodered with gold and studded with precious stones. Over it was extended another sheet of pure gold. In a smaller chamber at the chief's head lay the skeleton of a female, richly attired, extended upon a sheet of pure gold, and similarly covered with a sheet of the same metal. A golden chain adorned her neck, and her arms were encircled with bracelets of pure gold. In a third chamber, at the chief's feet, lay the skeleton of his favourite horse with saddle, bridle, and stirrups.

So curiously alike in their general features were the sepulchral usages connected with barrow-burial over the whole of Europe, that we find the Anglo-Saxon Saga of Beowulf describing the chambered tumulus with its gigantic masonry "held fast on props with vaults of stone," and the passage under the mound haunted by a dragon, the guardian of the treasures of heathen gold which it contained. Beowulf's own burial is minutely described in terms which have a strong resemblance to the parallel passages in the *Iliad* and *Odyssey*. There is first the preparation of the pile, which is hung round with helmets, shields, and coats of mail. Then the corpse is brought and laid in the midst; the pile is kindled, and the roaring flame rises, mingled with weeping, till all is consumed. Then, for ten long days, the warriors labour at the rearing of his mighty mound on the headland, high and broad, to be seen afar by the passers by on land and sea.

The pyramids of Egypt, the mausolea of the Lydian kings, the sepulchres of the Atreidæ at Mycenæ, and the Etruscan tombs at Cære and Volci, are lineally descended

from the chambered barrows of prehistoric times, modified in construction according to the advancement of architectural art at the period of their erection. There is no country in Europe destitute of more or less abundant proofs of the almost universal prevalence of barrow-burial in early times. It can be traced on both sides of the basin of the Mediterranean, in Northern Africa, and in Asia Minor, across the plains of Mesopotamia, in the valley of Cabul, and throughout Western India. But more extended research in the archaeology of these vast regions is needed to enable us to correlate their ancient remains with those of the European continent.

In the New World as well as in the Old, the same customs prevailed over vast areas from a very remote period. In the great plains of North America the dead were buried in barrows of enormous magnitude; which occasionally present a remarkable similarity to the long barrows of Great Britain. In these mounds cremation appears more frequently than inhumation; and both are accompanied by implements, weapons, and ornaments of stone and bone. The pottery accompanying the remains is often elaborately ornamented, and the mound builders were evidently possessed of a higher development of taste and skill than is evinced by any of the modern aboriginal races, by whom the mounds and their contents are regarded as utterly mysterious.

It is not to be wondered at that customs so widely spread and so deeply rooted as those connected with barrow-burial should have been difficult to eradicate. In fact, compliance with the Christian practice of inhumation in the cemeteries sanctioned by the church, was only enforced in Europe by capitularies denouncing the punishment of death on those who persisted in burying their dead after the Pagan fashion or in the Pagan mounds. Yet even in the Middle Ages kings were buried with their swords and spears, and queens with their spindles and ornaments; the bishop was laid in his grave with his crozier and comb, his chalice and vestments; and clay vessels filled with charcoal (answering to the urns of heathen times) are found with the interments in the churches of France and Denmark.

See Bateman, *Ten Years' Diggings*; Davis and Thurnam, *Crania Britannica*; Thurnam, "Ancient British Barrows," in *Archæologia*; Canon Greenwell, Dr Angus Smith, and J. Anderson, "On Cairns in Argyle and Caithness," in *Proceedings of the Society of Antiquaries of Scotland*; Petrie, *Histories and Antiquities of Tara, and Round Towers of Ireland*; Worsaae's *Antiquities of Denmark*, translated by Thoms; Nicolaysen, *Norske Fornlevninger*; Montelius, *La Suède Préhistorique*; Cochet, *La Normandie Souterraine*; Squier and Davis, *Ancient Monuments of the Mississippi Valley*; Stevens, *Flint Chips*; Ferguson, *Stone Monuments of all Countries*. (J. AN.)

**BARROW'S STRAITS**, a portion of the channel which runs W. from Baffin's Bay through the islands of the Arctic archipelago to Melville Sound. It lies between 73° 45' and 74° 40' N. lat., is about 200 miles in length, and has an average breadth of 60 or 70 miles. In many places it is upwards of 200 fathoms in depth. The coasts on both sides are generally steep and rugged, with numerous bays and inlets, the most important of which is the Prince Regent Inlet, which runs S. into the Gulf of Boothia.

**BARRY, SIR CHARLES**, a distinguished English architect, was born at Westminster, May 23, 1795. After pursuing his elementary professional studies for six years as apprentice to a firm of architects at Lambeth, he set out, in 1817, on the customary foreign tour, visiting Greece and Italy, Egypt and Palestine, and enriching his memory and imagination by the study of the great buildings and remains of former ages. On his return to England in 1820 he settled in London, and was not slow in attaining distinction. One of the first works by which his abilities as an architect became generally known was the church of St Peter at Brighton,—an attempt in Perpendicular Gothic

completed in 1826. He built many other churches; but the marked preference for Italian architecture, which he acquired during his travels, showed itself in various important undertakings of his earlier years. In 1831 he erected the Travellers' Club in Pall Mall, a splendid work in the Italian style, and the first of its kind built in London. In the same style and on a grander scale, he erected, some years later, the Reform Club. It is unnecessary to particularize the numerous private mansions on which he was engaged, one of the latest and most magnificent of which was Bridgewater House, the town residence of the earl of Ellesmere. Birmingham possesses one of his best works in the buildings of King Edward's grammar school, in the Tudor style. For Manchester he designed the Athenæum, in the Italian style; and for Halifax, the town-hall. He was engaged for some years in reconstructing the Treasury buildings, Whitehall. But his masterpiece, and perhaps, notwithstanding all unfavourable criticism, the masterpiece of English architecture of the 19th century, is the new palace at Westminster. After the destruction of the old houses of parliament by fire in October 1834, Barry was the successful competitor for erecting the new palace. The first stone was laid in the spring of 1840; the work was steadily carried on in the face of many difficulties, and through a maze of private dissensions and public complaints, and it was at length completed in 1860. Twenty years seemed long in passing, but once past the time assuredly will no more seem too long to have been employed in the erection, or, we might say, allowed for the growth of this stately and beautiful pile, one of the truest glories of the banks of the Thames. Barry was elected A.R.A. in 1840, and R.A. in the following year. His genius and achievements were recognized by the representative artistic bodies of the principal European nations; and his name was enrolled as a member of the academies of art at Rome, Berlin, St Petersburg, Brussels, and Stockholm. He was chosen F.R.S. in 1849, and was knighted by the Queen in 1852. He died suddenly at Clapham, near London, May 12, 1860, and his remains were interred in Westminster Abbey. In 1867 appeared a life of Sir Charles Barry by his son, Dr Alfred Barry, principal of King's College, London. A claim was thereupon set up on behalf of Mr A. Welby Pugin deceased, who had been Barry's assistant, to a much larger share in the work of designing the Westminster Palace than was admitted in Dr Barry's narrative. The controversy raged for a time, but without substantiating Mr Pugin's claim.

**BARRY, JAMES**, an eminent painter, was born at Cork on the 11th October 1741. His father had been a builder, and, at one time of his life, a coasting trader between the two countries of England and Ireland. To this business of trader James was destined, and he actually made, when a boy, several voyages; but these being forced upon him, he on one occasion ran away from the ship, and on all others manifested such an aversion to the life and habits of a sailor, as to induce his father to relinquish all hopes of him in this line, and to suffer him to pursue his inclinations, which led strongly towards drawing and study. At the schools in Cork to which he was sent, he was distinguished above his school-fellows by his talents and industry; his habits differed from those of ordinary boys; he seldom mixed in their games or amusements, but during play-hours stole off to his own room, where he worked at his pencil, or studied some book that he had borrowed or bought. As his industry was excessive, his advances in the acquisition of knowledge were rapid, and he was regarded as a prodigy by his school-fellows. About the age of seventeen he first attempted oil painting, and between that and the age of twenty-two, when he first went to Dublin, he produced several large pictures, which decorated his father's house,



and represented subjects not often chosen by young artists, such as Æneas escaping with his family from the flames of Troy, Susanna and the elders, Daniel in the lions' den, &c. At this period he also produced the painting which first brought him into public notice, and gained him the acquaintance and patronage of Edmund Burke. The picture was founded on an old tradition of the landing of St Patrick on the sea-coast of Cashel, and of the conversion and baptism of the king of that district by the patron saint of Ireland. Barry's manner of treating it was such as to gain for him the applause and admiration of the connoisseurs of London, where it was exhibited in 1762 or 1763.

By the liberality of Burke and his other friends, Barry, in the latter part of 1765, was enabled to proceed to the Continent, where he remained till the beginning of 1771, studying his art with an enthusiasm which seemed to augur the highest success, and making observations on the different *chefs d'œuvre* of Italy with equal independence of judgment and nicety of discrimination. He proceeded first to Paris, then to Rome, where he remained upwards of three years, from Rome to Florence and Bologna, and thence home through Venice. His letters to the Burkes, giving an account of Michel Angelo, Raffaele, Titian, and Leonardo da Vinci, show a complete insight into the characteristic merits of their works, and would make us wonder (if the case were at all singular) how he could enter with such force, delicacy, and feeling, into excellences of which he transplanted nothing into his own works.

Even in copying from the antique he manifested the same aversion to labour, or to that kind of labour which, by showing us our defects, compels us to make exertions to remedy them. He made all his drawings from the antique by means of a *delinèator*, that is, a mechanical instrument, to save the trouble of acquiring a knowledge both of form and proportion. Barry painted two pictures while abroad, his Adam and Eve, and his Philoctetes. The first of these he sent home as a specimen of his progress in the art. It does not appear to have given much satisfaction. His Philoctetes he brought home with him. It is a coarse, unclassical performance,—the direct opposite, indeed, of all that he thought it to be. Soon after his return to England he produced his picture of Venus, which has been compared, though with little justice, to the Galatea of Raffaele, the Venus of Titian, and the Venus de Medici. In 1773 he exhibited his Jupiter and Juno on Mount Ida, which was much praised by some critics of that day. His Death of General Wolfe, in which the British and French soldiers are represented in very primitive costumes, was considered as a falling off from his great style of art, the painting of Greek subjects, and, accordingly, it is said to "have obtained no praise." His fondness for Greek costume was assigned by his admirers as the cause of his reluctance to paint portraits,—as if the coat were of more importance than the face. His fastidiousness in this respect, and his frequent excuses or blunt refusals to go on with a portrait of Burke which he had begun, caused a misunderstanding with his early patron, which does not appear to have been ever entirely made up. The difference between them is said to have been widened by Burke's growing intimacy with Sir Joshua Reynolds, and by Barry's feeling some little jealousy of the fame and fortune of his rival "in a humbler walk of the art." About the same time he painted a pair of classical subjects, Mercury inventing the lyre, and Narcissus looking at himself in the water, the last suggested to him by Burke. He also painted an historical picture of Chiron and Achilles, and another of the story of Stratonice, for which last the duke of Richmond gave him a hundred guineas. In 1773 it was proposed to decorate the interior of St Paul's with historical and sacred subjects; but the plan fell to the

ground, from not meeting with the concurrence of the bishop of London and the archbishop of Canterbury. Barry was much mortified at the failure, for he had in anticipation fixed upon the subject he intended to paint,—the rejection of Christ by the Jews when Pilate proposes his release. In 1773 he published *An Inquiry into the real and imaginary Obstructions to the Acquisition of the Arts in England*, vindicating the capacity of the English for the fine arts, and tracing their slow progress hitherto to the Reformation, to political and civil dissensions, and, lastly, to the general direction of the public mind to mechanics, manufactures, and commerce. In the year 1774 a proposal was made, through Mr Valentine Green, to Reynolds, West, Cipriani, Barry, and other artists, to ornament the great room of the Society for the Encouragement of Arts, Manufacturers, and Commerce, in the Adelphi, with historical and allegorical paintings. This proposal was at the time rejected by the artists themselves; but, in 1777, Barry made an offer to paint the whole on condition of being allowed the choice of his subjects, and being paid by the society the expenses of canvas, paints, and models. His offer was accepted, and he finished the series of pictures at the end of seven years, instead of two, as he had proposed to himself, accomplishing his task to the entire satisfaction of the members of the society, who granted him two exhibitions, and at different periods voted him 50 guineas, their gold medal, and 200 guineas. Of the six paintings making up the series, only one, that of the Olympic Games, shows any artistic power.

Soon after his return from the Continent Barry had been chosen a member of the Royal Academy; and in 1782 he was appointed professor of painting, in the room of Mr Penny, with a salary of £30 a year. The lectures which he delivered from the chair were full of strong sense and wholesome advice, both to the students and academicians. Among other things, he insisted much on the necessity of purchasing a collection of pictures by the best masters as models for the students, and proposed several of those in the Orleans collection. This recommendation was not relished by the academicians, and quarrels arose, which reached such a height, that, in 1799, Barry was expelled from the academy, soon after the appearance of his *Letter to the Dilettanti Society*, a very amusing but eccentric publication, full of enthusiasm for his art and at the same time of contempt for the living professors of it. After the loss of his salary, a subscription was set on foot by the earl of Buchan to relieve him from his difficulties, and to settle him in a larger house to finish his picture of Pandora. The subscription amounted to £1000, with which an annuity was bought, but of this he was prevented from enjoying the benefit, for, on the 6th of February 1806, he was seized with a pleuritic fever, and died on the 22d of the same month. On the 14th of March his remains were interred in the cathedral of St Paul's.

As an artist Barry is more distinguished for the strength of his conceptions, and for his resolute and persistent determination to apply himself only to great subjects, than for his skill in designing or for beauty in his colouring. His ideas were generally fine, but the realization of them was almost without exception unsuccessful. His drawing is rarely good, his colouring frequently wretched. This curious contradiction in his artistic powers was in complete harmony with his general character. He was extremely impulsive and unequal; sometimes morose, sometimes sociable and urbane; jealous of his contemporaries, and yet capable of pronouncing a splendid eulogy on Reynolds.

BARS, a county of Hungary, in the district watered by the Neutra, Gran, and Zsitva, which belong to the northern part of the system of the Danube. It is for the most part mountainous and has great mineral wealth,

especially in gold and silver. The most remarkable mines are those of Skleno and Vihnye. The chief towns are Kremnitz or Kormöcz Bányá, and Neusohl or Besztercze-Bányá. Population in 1869, 137 191. mostly Roman Catholics.

BARTAN, a town in Asiatic Turkey, situated near the mouth of the Bartan-su, which was known to the Greeks as the *Parthenius*, and formed part of the boundary between Bithynia and Paphlagonia. The town is built on two low limestone hills, and has its streets paved with blocks of that material. It carries on a considerable trade with Constantinople, which might be increased were it not for the obstruction of the harbour by a bar. Population between six and seven thousand.

BARTAS, GUILLAUME DE SALLUSTE DU, a French poet, was born in 1544, and died in 1590 of wounds received in the battle of Ivry. He was employed by Henry IV. of France in England, Denmark, and Scotland; and he commanded a troop of horse in Gascony, under the Marshal de Martingan. His principal work, *La Semaine*, a poem on the creation of the world, which has long since fallen into oblivion, once enjoyed a high reputation, thirty editions of it having been printed within six years after its appearance. Its religious tone and rather fanciful style made it a great favourite with English writers of the time, by whom the author was always designated as the divine Du Bartas, and placed on an equality with Ariosto. Spenser, Hall, and Ben Jonson, all speak in the highest terms of what seems to us a most uninteresting poem. King James VI. tried his "prentice hand" at the translation of Du Bartas's poem *L'Uranie*, and the compliment was returned by the French writer translating, as *La Lèpante*, the monarch's poem on the battle of Lepanto. Joshua Sylvester, one of the Spenserian poets, translated the *Semaine* in 1598, and the work in its English form was extremely popular and exercised no slight influence on English literature. Du Bartas published a second *Week* in 1584; portions of it and of the first were translated by Th. Hudson, William Lisle, and Thomas Winter.

BARTFELD, or BARTFA, a town of Hungary, county of Saros, on the River Tepla. It has some trade in wine, corn, linen and woollen goods, paper, &c., and is noted for the mineral springs in the vicinity, the water of which is largely exported. Its Gothic church is adorned with numerous artistic treasures, and its archives are rich in ancient documents. Population, 5303.

BARTH, HEINRICH, a distinguished African explorer, was born at Hamburg, February 16, 1821. At the age of eighteen he went to Berlin, and completed his education at the university of that city. After a year of study he set out to travel in Italy and Sicily, returning to Berlin in 1841, and continuing his studies for three years. He took his degree in 1844, and yielding to a desire, which had long possessed him, to explore the countries lying on the Mediterranean, he made his first visit to North Africa in 1845. Before setting out he had visited London and Paris, and made himself acquainted with the Arabic language. He reached Tunis, Tripolis, Benghasi, explored Cyrenaica, and travelled down the valley of the Nile. On his return journey he was attacked and wounded by robbers. In 1847 he travelled in Egypt and Palestine, and in Asia Minor and the islands off its coasts, and from Constantinople returned through Greece to Berlin. For a time he was engaged there as *Privat-docent*, and in preparing for publication the narrative of his *Wanderungen durch die Küstenländer des Mittelmeeres*, which appeared in 1849. At the suggestion of Bunsen and Ritter he entered with enthusiasm into the project of the English expedition for the exploration of Central Africa, and set out with Overweg in November 1849. Five years were devoted to their

explorations, and Barth did not arrive in Europe till September 1855. His account, entitled *Reise und Entdeckungen in Nord- und Centralafrika*, appeared in 5 vols., between 1855 and 1858, and was followed by a collection of Central African vocabularies (1862-64). Dr Barth had not yet exhausted his energies as a traveller. In 1858 he undertook another journey in Asia Minor, and in 1862 visited Turkey in Europe. In the following year, having returned to Berlin, he was appointed professor of geography at the university, and president of the Geographical Society. He died at Berlin, November 25, 1865.

BARTH, or BART, JEAN, son of a fisherman of Dunkirk, was born in 1651 and died in 1702. He served, when young, in the Dutch navy, but when war broke out between Louis XIV. and Holland, he entered the French service. He gained great distinction in the Mediterranean, where he held an irregular sort of commission, not being then able from his low birth to receive a command in the navy. His success was so great, however, that he was made a lieutenant. He rose rapidly to the rank of captain, and then to that of admiral. The peace of Ryswick put a close to his active service. Many anecdotes are narrated of the courage and bluntness of the uncultivated sailor, who became the popular hero of the French naval service. (Richer, *Vie de Jean Bart*, 1780, and many editions since; Vanderest, *Histoire de Jean Bart*.)

BARTHÉLEMY, AUGUSTE MARSEILLE, a French satirical poet, was born at Marseilles in 1796, and died in 1867. After having established some local reputation as a poet he went to Paris, where by one of his first efforts, *Le Sacre de Charles X.*, 1825, he gained the favour of the court. His energies, however, were soon enlisted in the service of the opposition party. In 1826 appeared the clever political satire, *Le Villéluade*, a mock heroic poem, the joint production of Barthélemy and his constant friend Méry, also a native of Marseilles. The success was immediate and pronounced; fifteen editions were called for during the year, and the authors cleared nearly £1000. A rapid succession of political squibs and satires was now poured forth by the authors, one of the most remarkable being *Napoléon en Egypte*, 1828, which passed through nearly a dozen editions in a year. In 1829 Barthélemy had become so offensive to the Government that he was imprisoned and fined 1000 francs. The Revolution of 1830 liberated him; and in company with Méry, he celebrated the triumph of the people in one of their most brilliant efforts, *L'Insurrection*. During the next two years Barthélemy, though enjoying for a time a pension from Louis Philippe, did not cease his attacks on the Government and its ministers. In 1832, however, he made a curious change, the motive for which is not clear, but the effect of which was seriously to impair, almost to destroy his influence. In that year he published an anonymous poem, supporting some acts of the Government which were peculiarly obnoxious to the Liberal party, and, on the work being attacked, defended it openly. For the next few years he enjoyed a handsome pension from the Government, and refrained from all satirical writing. He again resumed his old style in 1844, but without the former success. From that date he contented himself with merely occasional poems.

BARTHÉLEMY, JEAN JACQUES, a celebrated French writer, was born on the 20th January 1716, at Cassis, a little seaport on the shores of the Mediterranean. He was educated, first at the college of the Oratory in Marseilles, and afterwards at that of the Jesuits in the same city. While completing the course of study requisite for the church, which he intended to join, he devoted much attention to Oriental languages, in which he became very proficient. After assuming the ecclesiastical habit, he



resided with his family at Aubagne, and during this period of his life was introduced by his friend, M. Cary of Marseilles, to the study of classical antiquities, particularly in the department of numismatics. In 1744 he repaired to Paris, carrying with him a letter of introduction to M. Gros de Boze, perpetual secretary of the Academy of Inscriptions and Belles Lettres, and keeper of the medals. He became assistant to De Boze, and on the death of the latter in 1753, was appointed his successor. In the following year he was enabled to pay a visit to Italy, and spent some time in that country, inspecting its rich treasures of classical remains. While on his journey he made the acquaintance of the French ambassador, M. de Stainville, afterwards duc de Choiseul, and of his wife. The minister conceived a great regard for Barthélemy, and on his accession to power loaded the scholar with benefits. In 1759 he gave him a pension on the archbishopric of Albi; in 1765 he conferred on him the treasurership of St Martin de Tours, and, in 1768, made him secretary-general to the Swiss guards. In addition to these sources of revenue, the abbé enjoyed a pension of 5000 livres on the *Mercur de France*. His income, which was thus considerable, was well employed by him; he supported and established in life three nephews, and gave largely to indigent men of letters. In 1789, after the publication of his great work, he was elected a member of the French Academy, one of the highest honours to which a French author aspires. During the troubled years of the Revolution, Barthélemy, from his position and habits, took no share in any public affairs. Yet he was informed against and arrested as an aristocrat. So great, however, was the respect felt for his character and talents, that the Committee of Public Safety were no sooner informed of the arrest, than they gave orders for his immediate release. Barthélemy died soon after, on the 30th April 1795.

The great work on which Barthélemy's fame rests appeared in 1788, and was entitled *Voyage du jeune Anacharsis en Grèce, dans le milieu du quatrième siècle avant l'ère Chrétienne*. He had begun it in 1757, and, during an uninterrupted succession of thirty years, occupied his leisure hours in bringing it to maturity. The hero, a young Scythian, descended from the famous philosopher Anacharsis, whose name he bears, is supposed to repair to Greece for instruction in his early youth, and after making the tour of her republics, colonies, and islands, to return to his native country and write this book in his old age, after the Macedonian hero had overturned the Persian empire. In the manner of modern travellers, he gives an account of the customs, government, and antiquities of the country he is supposed to have visited; a copious introduction supplies whatever may be wanting in respect to historical details; whilst various dissertations on the music of the Greeks, on the literature of the Athenians, and on the economy, pursuits, ruling passions, manners, and customs, of the surrounding states, supply ample information on the subjects of which they treat. The author, indeed, is not profound; and the young Scythian seldom penetrates much below the surface. But his remarks are commonly judicious, and to considerable erudition he unites singular skill in the distribution of his materials, and a happy talent for presenting his subject in the most agreeable and attractive form. The assumed character is so admirably sustained throughout, that we can scarcely persuade ourselves we are not perusing a book of real travels, and communing with an actual personage who has recorded his observations and experience for the instruction and improvement of his countrymen. Modern scholarship has superseded most of the details in the *Voyage*, but the author himself did not imagine his book to be a register of accurately ascertained facts; he rather intended to afford to his countrymen, in an interesting form, some knowledge of Greek civilization. The *Charicles* of Becker is a more recent attempt in a similar direction, but, though superior in scholarship, it wants the charm of style which is the principal quality in the *Anacharsis*.

BARTHEZ, or BARTHÈS, PAUL JOSEPH, one of the most celebrated physicians of France, was born on the 11th of December 1734, at Montpellier. He received his early education at Narbonne and Toulouse, and soon gave decisive indications of the great talents with which nature had endowed him. He commenced the study of medicine at Montpellier in 1750, and in 1753, when he had only at-

tained his nineteenth year, he received his doctor's degree. He afterwards occasionally visited Paris, where he attracted the notice and acquired the friendship of the most distinguished literati of the period. In 1756 he obtained the appointment of physician to the military hospital in Normandy attached to the army of observation commanded by Marshal d'Estrées. A severe attack of hospital fever compelled him to leave this post; but the numerous cases which had come under his notice furnished materials for several papers contributed to the *Memoirs of the Academy of Sciences*. In 1757 his services were required in the medical staff of the army of Westphalia, where he had the rank of consulting physician. After his return to Paris he acted for some time as joint editor of the *Journal des Savans* and the *Encyclopédie Méthodique*. In 1761 he obtained a medical professorship at Montpellier, in which his abilities as a teacher soon shone forth with unrivalled lustre. His success was the more honourable, inasmuch as his colleagues—Lamure, Leroy, and Venel—were men of distinguished reputation, and had raised the school to a high pitch of celebrity.

In 1774 he was created joint chancellor of the university, with the certainty of succeeding singly to the office on the death of the colleague, which happened in 1786. He afterwards took the degree of doctor in civil law, and was appointed counsellor to the Supreme Court of Aids at Montpellier. In 1780 he was induced to fix his residence in Paris, having been nominated consulting physician to the king, with a brevet of counsellor of state, and a pension of a hundred louis. Honours were now heaped upon him; he was admitted free associate to the Academies of Sciences and of Inscriptions, and appointed first physician to the duke of Orleans, in the room of Tronchin. His reputation increased in proportion as his merits were displayed on a wider theatre. He practised as a physician at Paris for nearly ten years, and received the most flattering testimonials of public approbation.

The outbreak of the French Revolution compelled Barthez to leave Paris. He lost considerable part of his fortune, and retired to Carcassonne, where he devoted himself to the study of theoretical medicine. It was in this retreat that he gave to the world his *Nouvelle Mécanique des Mouvements de l'Homme et des Animaux*, which appeared in 1798.

On the re-establishment of the College of Medicine at Montpellier, Barthez was naturally looked upon as the person most likely to revive its former fame. But age and infirmity operated to dissuade him from resuming the laborious office of teacher, and he was accordingly nominated honorary professor. In 1802 he received several marks of favour from the new government under Bonaparte; he was nominated titular physician to the Government, and afterwards consulting physician to the emperor and member of the Legion of Honour.

His *Traité des Maladies Goutteuses*, in two vols. 8vo, appeared in 1802, and he afterwards occupied, himself in preparing for the press a new edition of his *Elémens de la Science de l'Homme*, of which he just lived to see the publication. His health had been declining for some years before his death, which took place soon after his removal to Paris, on the 15th of October 1806, in the 72d year of his age. He bequeathed his books and manuscripts to M. Lordat, who, in consequence, published two volumes of *Consultations de Médecine*, Paris, 1810, 8vo, to which he prefixed a preface of his own. Another posthumous work of Barthez, the *Traité du Beau*, preceded by some account of his life, was edited in 1807 by his brother, M. Barthez de Marmorières.

Barthez has enjoyed a much higher reputation on the Continent than in England, where, indeed, his writings

are comparatively little known. His principal work is the *Nouveaux Elémens de la Science de l'Homme*, in which he unfolds his doctrine of the vital principle, or formative force. He was one of the strongest opponents of the theory which would explain the phenomena of life by physical or chemical laws. (See Lordat, *Exposition de la doctrine médicale de P. J. Barthez*, 1818.)

BARTHOLINUS, GASPARD, a learned Swede, born in 1585, at Malmö. His precocity was extraordinary; at three years of age he was able to read, and in his thirteenth year he composed Greek and Latin orations, and delivered them in public. When he was about eighteen he went to the University of Copenhagen, and he afterwards studied at Rostock and Wittemberg. He then travelled through Germany, the Netherlands, England, France, and Italy, and was received with marked respect at the different universities he visited. In 1613 he was chosen professor of medicine in the University of Copenhagen, and filled that office for eleven years, when, falling into a dangerous illness, he made a vow, that if it should please God to restore him, he would apply himself solely to the study of divinity. He recovered, observed his vow, and soon after obtained the professorship of divinity, with the canonry of Rotschild. He died on the 13th of July 1630, after having written nearly fifty works on different subjects.

BARTHOLINUS, THOMAS, a physician, son of the above, was born at Copenhagen in 1619. He studied medicine at Leyden for three years (1637-40). He then travelled into France, and resided two years at Paris and Montpellier, in order to improve himself under the distinguished physicians of those universities; after which he visited Italy, remained three years at Padua, and then went to Basel, where he obtained the degree of doctor in philosophy. Returning to Copenhagen, he was appointed professor of mathematics in 1647, and next year was nominated to the chair of anatomy, for which he was better qualified. This he held for thirteen years, distinguishing himself by several observations respecting the lacteal and lymphatic vessels, shortly after their discovery by Olaus Rudbeck. His close application, however, having affected his health, he resigned his chair in 1661, and retired to a little estate at Hagestaed, near Copenhagen, where he hoped to spend the remainder of his days in peace; but his house having been burnt in 1670, his library, with all his books and manuscripts, was consumed. In consideration of this loss the king appointed Bartholinus his physician, with a handsome salary, and exempted his land from all taxes; the University of Copenhagen also chose him for their librarian; and, in 1675, he was honoured with a seat in the grand council of Denmark. He died on the 4th of December 1680. He wrote *Anatomia Gaspari Bartholini Parentis, novis Observationibus primum locupletata*, 8vo; *De Monstris in Natura et Medicina*, 4to; *Schedion de Armillis Veterum, præsertim Danorum*, 8vo; and several other works.

BARTHOLOMEW, ST (Ἁγῶς Ἁ, son of Talmi), one of the twelve apostles, generally supposed to have been the same as Nathanael (John i. 45). He was a native of Cana in Galilee (John xxi. 2), and was introduced by Philip to Jesus, who, on seeing him approach, at once pronounced that eulogy on his character which has made the name Nathanael almost synonymous with sincerity. He was a witness of the resurrection and the ascension, and returned with the other apostles to Jerusalem. Of his subsequent history we have little more than vague traditions. According to Eusebius (*Hist. Eccles.*, v. 10), when Pantenus went on a mission to the Indians (towards the close of the 2d century), he found among them the Gospel of Matthew, written in Hebrew, which had been left there by the apostle Bartholomew. Jerome (*De Vir. Illustr.*, c. 36) gives a

similar account. But the name Indians is applied by ancient writers to so many different nations, that it is difficult to determine the scene of Bartholomew's labours. Mosheim (with whom Neander agrees) is of opinion that it was a part of Arabia Felix, inhabited by Jews, to whom alone a Hebrew gospel could be of any service. According to the received tradition, this apostle was flayed alive and crucified with his head downwards, at Albanopolis in Armenia, or, according to Nicephorus, at Urbanopolis in Cilicia. A spurious gospel which bears his name is in the catalogue of apocryphal books condemned by Pope Gelasius. The festival of St Bartholomew is celebrated on the 24th of August.

BARTOLINI, LORENZO, an Italian sculptor, was born in 1777, of very humble parents, at Vernio in Tuscany. After various vicissitudes in his youth, during which he had acquired great skill and reputation as a modeller in alabaster, he came to Paris in 1797. He there studied painting under Desmarests, and afterwards sculpture under Lemot. The bas-relief Cleobis and Biton, with which he gained the second prize of the Academy in 1803, at once established his fame as a sculptor of first-rate ability, and gained for him a number of influential patrons. He executed many minor pieces for Denon, besides busts of Méhul and Cherubini. His great patron, however, was Napoleon, for whom he executed a colossal bust, and who sent him to Carrara to found a school of sculpture. He remained in Carrara till after the fall of Napoleon, and then took up his residence in Florence, where he continued to reside till his death in 1850. His works, which include an immense number of busts, are numerous and varied. The best are, perhaps, the group of Charity, the Hercules and Lichas, and the Faith in God, which exemplify the highest types of Bartolini's style. By the Italians he is ranked next to Thorwaldsen and Canova.

BARTOLOZZI, FRANCESCO, a distinguished engraver, was born at Florence in 1725, or, according to some authorities, in 1730. He was originally destined to follow out the profession of his father, who was a silversmith; but he manifested so much skill and taste in designing that he was placed under the superintendence of two Florentine artists, who instructed him in painting. After devoting three years to that art, he went to Venice and studied engraving under the famous Joseph Wagner. He made very rapid progress, and executed some works of considerable importance at Venice. He then removed for a short time to Rome, where he completed a set of engravings representing events from the life of St Nilus, and after returning to Venice, set out for London in 1764. For nearly forty years he resided in London, and produced an enormous number of engravings, the best being those of Clytie, after Annibale Carracci, and of the Virgin and Child, after Carlo Dolce. A great proportion of them are from the works of Cipriani and Angelica Kauffmann. Bartolozzi also contributed a number of plates to Boydell's *Shakespeare Gallery*. In 1802 he was invited to Lisbon to superintend a school of engraving in that city. He remained in Portugal till his death, at an advanced age, about the year 1816.

BARTOLUS, professor of the civil law at the University of Perugia, and the most famous master of the dialectical school of jurists, was born in 1314, at Sasso Ferrato, in the duchy of Urbino, and hence is generally styled Bartolus de Saxo Ferrato. His father was Franciscus Severi, and his mother was of the family of the Alfani. He studied the civil law first of all under Cinus at Perugia, and afterwards under Oldradus and Jacobus de Belvisio at Bologna, where he was promoted to the degree of doctor of civil law in 1334. His great reputation dates from his appointment to a chair of civil