

London, as well as in the humorous kindness of his way of looking at that life, his vein of sentiment, and his eye for odd characters. There is a passage in Ben Jonson's caricature of Dekker under the name of "Crispinus,"—an allusion to his *Shoemaker's Holiday*,—from which it would appear that Dekker prided himself on his powers of observation. The less is included in the greater; the random pickings of Dekker, hopping here and there in search of a subject, give less complete results than the more systematic labours of Dickens. Dekker's Simon Eyre, the good-hearted, mad shoemaker, and his Orlando Frisco-baldo, are touched with a kindly humour in which Dickens would have delighted; his Infelices, Fiamettas, Tormiellas, even his Bellafrota, have a certain likeness in type to the heroines of Dickens; and his roaring blades and their gulls are prototypes of Sir Mulberry Hawk and Lord Frederick Verisoph. Only there is this great difference in the spirit of the two writers, that Dekker wrote without the smallest apparent wish to reform the life that he saw, desiring only to exhibit it; and that on the whole, apart from his dramatist's necessity of finding interesting matter, he cast his eye about rather with a liking for the discovery of good under unpromising appearances than with any determination to detect and expose vice. The observation must also be made that Dekker's personages have much more individual character, more of that mixture of good and evil which we find in real human beings. Hack-writer though Dekker was, and writing often under sore pressure there is no dramatist whose personages have more of the breath of life in them; drawing with easy, unconstrained hand, he was a master of those touches by which an imaginary figure is brought home to us as a creature with human interests. A very large part of the motive power in his plays consists in the temporary yielding to an evil passion. The kindly philosophy that the best of natures may be for a time perverted by passionate desires is the chief animating principle of his comedy. He delights in showing women listening to temptation, and apparently yielding, but still retaining sufficient control over themselves to be capable of drawing back when on the verge of the precipice. The wives of the citizens were his heroines, pursued by the unlawful addresses of the gay young courtiers; and on the whole Dekker, from inclination apparently as well as policy, though himself, if Ben Jonson's satire had any point, a bit of a dandy in his youth, took the part of morality and the city, and either struck the rakes with remorse or made the objects of their machinations clever enough to outwit them. From Dekker's plays we get a very lively impression of all that was picturesque and theatrically interesting in the city life of the time, the interiors of the shops and the houses, the tastes of the citizens and their wives, the tavern and tobacco-shop manners of the youthful aristocracy and their satellites. The social student cannot afford to overlook Dekker; there is no other dramatist of that age from whom we can get such a vivid picture of contemporary manners in London. He drew direct from life; in so far as he idealized, he did so not in obedience to scholarly precepts or dogmatic theories, but in the immediate interests of good-natured farce and tender-hearted sentiment.

In all the serious parts of Dekker's plays there is a charming delicacy of touch, and his smallest scraps of song are bewitching; but his plays, as plays, owe much more to the interest of the characters and the incidents than to any excellence of construction. We see what use could be made of his materials by a stronger intellect in *Westward Ho!* which he wrote in conjunction with John Webster. The play, somehow, though the parts are more firmly knit together, and it has more unity of purpose, is not so interesting as Dekker's unaided work. Middleton formed a

more successful combination with Dekker than Webster; the *Highest Whore*, or the *Converted Courtesan*, is generally regarded as the best that bears Dekker's name, and in it he had the assistance of Middleton, although the assistance was so immaterial as not to be worth acknowledging in the title-page. Still that Middleton, a man of little genius but of much practical talent and robust humour, was serviceable to Dekker in determining the form of the play may well be believed. The two wrote another play in concert, the *Roaring Girl*, for which Middleton probably contributed a good deal of the matter, as well as a more symmetrical form than Dekker seems to have been capable of devising. In the *Witch of Edmonton*, except in a few scenes, it is difficult to trace the hand of Dekker with any certainty; his collaborateurs were John Ford and William Rowley; to Ford probably belongs the intense brooding and murderous wrath of the old hag, which are too direct and hard in their energy for Dekker, while Rowley may be supposed to be responsible for the delineation of country life.

When Langbaine wrote his *Account of the English Dramatic Poets* in 1691, he spoke of Dekker as being "more famous for the contention he had with Ben Jonson for the bays, than for any great reputation he had gained by his own writings." This is an opinion that could not be professed now, when Dekker's work is read. In the contention with Ben Jonson, one of the most celebrated quarrels of authors, the origin of which is matter of dispute, Dekker seems to have had very much the best of it. We can imagine that Jonson's attack was stinging at the time, because it seems to be full of sarcastic personalities, but it is dull enough now when nobody knows what Dekker was like, nor what was the character of his mother. There is nothing in the *Poetaster* that has any point as applied to Dekker's powers as a dramatist, while on the contrary the *Untrussing of the Humorous Poet* is full of pungent ridicule of Jonson's style, and of retorts and insults conceived in the happiest spirit of good-natured mockery. Dekker has been accused of poverty of invention in adopting the characters of the *Poetaster*, but it is of the very pith of the jest that Dekker should have set on Jonson's own foul-mouthed Captain Tuca to abuse Horace himself.

Dekker's plays were published in the following order:—*The Shoemaker's Holiday*, 1600; *The Pleasant Comedy of old Fortunatus*, 1600; *Satiromastix*, 1602; *Patient Grissel* (in conjunction with Chettle and Haughton) 1603; *The Honest Whore* (Part I.) 1604; *The Whore of Babylon*, 1607; *Westward Ho! Northward Ho!* and *Sir Thomas Wyatt* (in conjunction with Webster), 1607; *The Roaring Girl* (in conjunction with Middleton), 1611; *If it be not good, the Devil is in it*, 1612; *The Virgin Martyr* (in conjunction with Massinger), 1622; *Match Me in London*, 1631; *The Wonder of a Kingdom*, 1636; *The Sun's Darling* (not published till 1656); and *The Witch of Edmonton* (written in conjunction with Rowley and Ford), 1658. An edition of the collected dramatic works of Dekker is published by John Pearson. Some of his prose tracts, of which he wrote many, are reprinted by the *Shakespeare Society*, notably *The Seven Deadly Sins of London* and *The Gull's Hornbook*. (W. M.)

DE LA BECHE, HENRY THOMAS (1796–1855), one of the band of enthusiastic workers by whom the science of geology was developed so rapidly in England during the early part of this century, was born in the year 1796. His father, an officer in the army, possessed landed property in Jamaica, but died while his son was still young. The boy accordingly spent his youth with his mother among the interesting and picturesque coast cliffs of the south-west of England, where probably he early imbibed that love for geological pursuits, and cultivated that marked artistic faculty, to which in large measure he owed the high position he ultimately reached. When fourteen years of age, being destined, like his friend Murchison, for the military profession, he entered the college at Great Marlowe, where he specially distinguished himself by the rapidity and skill with which he executed sketches showing the salient

features of a district. But this aptitude, which would have been of great service in a soldier's life, was not called forth for warlike purposes. The peace of 1815 changed the career of many young aspirants for military distinction, and among them De la Beche. Instead of pursuing the calling he had chosen, he began to devote himself with ever-increasing assiduity to the pursuit of geology. When only twenty-one years of age he joined the Geological Society of London, continuing throughout life to be one of its most active, useful, and honoured members. Possessing a fortune sufficient for the gratification of his tastes, he visited many localities of geological interest in Britain, and spent some time on the Continent studying features in the geology and physical geography of France and Switzerland. His journeys seldom failed to bear fruit in suggestive notes, papers, or sketches. Early attachment to the south-west of England led him back to that region, where, with augmented power from enlarged experience and reflection, he began the detailed investigation of the rocks of Cornwall and Devon. Thrown much into contact with the mining community of that part of the country, he conceived the idea that the nation ought to compile a geological map of the United Kingdom, and collect and preserve specimens to illustrate, and perhaps even to aid in further developing, its mineral industries. He showed his skilful management of affairs by inducing the Government of the day to recognize his work and give him an appointment in connection with the Ordnance Survey. This formed the starting-point of the present Geological Survey of Great Britain and Ireland. Year by year increasing stores of valuable specimens were transmitted to London; for De la Beche enlisted the sympathy and co-operation of the mining authorities of Cornwall and Devon. At last the building where the young Museum of Economic Geology was placed became too small. But De la Beche, having seen how fruitful his first idea had become, determined to use all his persuasion to prevail on the authorities not merely to provide a large structure, but to widen the whole scope of the scientific establishment of which he was the head, so as to impart to it the character of a great educational institution where practical as well as theoretical instruction should be given in every branch of science necessary for the conduct of mining work. In this endeavour he was again successful. Parliament sanctioned the erection of a museum in Jermyn Street, London, and the organization of a staff of professors with laboratories and other appliances. The establishment was opened in 1851. The Geological Survey also, which had grown up under his care, no longer under the Ordnance Department, received a new organization and an increase to its staff. To De la Beche belongs the high praise of having entirely originated and developed this important branch of the public service. Many foreign countries have since formed geological surveys avowedly based upon the organization and experience of that of the United Kingdom. The British colonies, also, have in many instances established similar surveys for the development of their mineral resources, and have had recourse to the parent survey for advice and for officers to conduct the operations.

De la Beche was an able mineralogist as well as an admirable field-geologist. He published numerous memoirs on English geology in the *Transactions of the Geological Society of London*, as well as in the *Memoirs of the Geological Survey of the United Kingdom*. He likewise wrote a valuable text-book of geology, and a work of singular breadth and clearness—*Researches in Theoretical Geology*—in which he enunciated a philosophical treatment of geological questions much in advance of his time. An early volume, *How to Observe in Geology*, was rewritten and enlarged by him late in life, and published under the title of *The Geological Observer*. It was marked by wide

practical experience, multifarious knowledge, philosophical insight, and a genius for artistic delineation of geological phenomena. He received from many foreign societies recognition of his services to science, and at the close of his life was awarded the Wollaston medal—the highest honour in the gift of the Geological Society of London. After a life of constant activity he began to suffer from partial paralysis, but, though becoming gradually worse, continued able to transact his official business until a few days before his death, which took place on 13th April 1855.

DELACROIX, FERDINAND VICTOR EUGÈNE (1798–1863), a French painter of history, was born at Charenton-St-Maurice, near Paris, 26th April 1798. His father was a partisan of the most violent faction during the time of the Revolution. The family affairs seem to have been conducted in the wildest manner, and the accidents that befell the child, well authenticated as they are said to be, make it almost a miracle that he survived. He was first nearly burned to death in the cradle by a nurse falling asleep over a novel, and the candle dropping on the coverlet; this left permanent marks on his arms and face. He was next dropped into the sea by another *bonne*, who was climbing up a ship's side to see her lover. He was nearly poisoned, and nearly choked, and, to crown all, he tried to hang himself, without any thought of suicide, in imitation of a print exhibiting a man in that position of final ignominy. The prediction of a charlatan founded on his horoscope has been preserved:—"Cet enfant deviendra un homme célèbre, mais sa vie sera des plus laborieuses, des plus tourmentées, et toujours livrée à la contradiction."

Delacroix the elder died at Bordeaux when Eugene was seven years of age, and his mother returned to Paris and placed him in the Lycée Napoléon. Afterwards, on his determining to be a painter, he entered the *atelier* of Baron Guérin, who affected to treat him as an amateur. His fellow-pupil was Scheffer, who was alike by temperament and antecedents the opposite of the *bizarre* Delacroix, and the two remained antagonistic to the end of life. Delacroix's acknowledged power and yet want of success with artists and critics—Thiers being his only advocate—perhaps mainly resulted from his bravura and rude dash in the use of the brush, at a time when smooth roundness of surface was general. His first important picture, Dante and Virgil, was painted in his own studio; and when Guérin went to see it he flew into a passion, and told him his picture was absurd, detestable, exaggerated. "Why ask me to come and see this? you knew what I must say." Yet his work was received at the Salon, and produced an enthusiasm of debate (1822). Some said Géricault had worked on it, but all treated it with respect. Still in private his position, even after the larger tragic picture, the Massacre of Scipio, had been deposited in the Luxembourg by the Government, became that of an Ishmaelite. The war for the freedom of Greece then going on moved him deeply, and his next two pictures—Marino Faliero Decapitated on the Giant's Staircase of the Ducal Palace (which has always remained a European success), and Greece Lamenting on the Ruins of Missolonghi—with many smaller works, were exhibited for the benefit of the patriots in 1826. This exhibition was much visited by the public, and next year he produced another of his important works, Sardanāpalus, from Byron's drama. After this, he says, "I became the abomination of painting, I was refused water, and salt."—but, he adds with singularly happy naïveté, "J'étais enchanté de moi-même!" The patrimony he inherited, or, perhaps it should be said, what remained of it, was 10,000 *livres de rente*, and with economy he lived on this, and continued the expensive process of painting large historical pictures. In 1831 he reappeared in the Salon with six works, and immediately after left for Morocco, where

he found much congenial matter. Delacroix never went to Italy; he refused to go on principle, lest the old masters, either in spirit or manner, should impair his originality and self-dependence. His greatest admiration in literature was the poetry of Byron; Shakespeare also attracted him for tragic inspirations; and of course classic subjects had their turn on his easel.

He continued his work indefatigably, having his pictures very seldom favourably received at the Salon. These were sometimes very large, full of incidents, with many figures. Drawing of Lots in the Boat at Sea, from Byron's *Don Juan*, and the Taking of Constantinople by the Christians, were of that character, and the first-named was one of his noblest creations. In 1845 he was employed to decorate the library of the Luxembourg, that of the Chamber of Deputies in 1847, the ceiling of the Gallery of Apollo in the Louvre in 1849, and that of the Salon de la Paix in the Hotel de Ville in 1853. He died on the 13th August 1863; and in August 1864 an exposition of his works was opened on the Boulevard des Italiens. It contained 174 pictures, many of them of large dimensions, and 303 drawings, showing immense perseverance as well as energy and versatility.

DELAGOIA BAY (*i.e.*, in Portuguese, the Bay of the Swampy Land), an inlet on the east coast of South Africa, between 25° 40' and 26° 20' S. lat., with a length from north to south of about 60 miles, and a breadth of about 20. It is protected by a series of islands stretching north from the mainland; and in spite of a bar at the entrance, and a number of shallows within, it forms a valuable harbour, accessible to large vessels at all seasons of the year. The surrounding country is low and very unhealthy, but the island of Inyak has a height of 240 feet, and is used by the natives as a kind of sanatorium. A river 12 or 18 feet deep, variously known as the Manhissa, the Unkomogazi, or King George's River, enters at the north; several smaller streams, the Matolla, the Dundas, and the Tembi, from the Lobombo Mountains, meet towards the middle in the estuary called the English River; and, of greatest importance of all, the Umzati, which has its head-waters in the Draken Berg of the Transvaal settlement, disembogues in the south. The bay was discovered by the Portuguese navigator Vasco da Gama in 1498; and the Portuguese post of Lorenzo Marques was established not long after to the north of the English River. A Dutch settlement was founded in 1720; but in 1730 it was abandoned. In 1822 Captain Owen, finding that the Portuguese seemed to exercise no jurisdiction to the south of Lorenzo Marques, hoisted the English flag and appropriated the country from the Dundas or English River southwards; but, when he visited the bay again in the following year, he found the Portuguese governor, Lupe de Cardenas, in possession, and expelled him. Between the English and Portuguese Governments the question of possession was left undecided till the claims of the republic of Transvaal brought the subject forward. In 1835 the discontented boers, under Orich, had attempted to form a settlement on the bay; and in 1868 the Transvaalian president, Martin Wessel Petronius, incorporated the country on each side of the Umzati down to the sea. The whole matter in dispute between the three powers was submitted to the arbitration of M. Thiers, the French president; and on April 19, 1875, his successor Marshal Macmahon declared in favour of the Portuguese. In December 1876 the Lisbon Government sent out an expedition of artizans and military workmen to Lorenzo Marques, with a battery of six guns for the defence of the settlement.

See Owen's "Narrative of Voyages," &c., in *Journal of Roy. Geogr. Soc.* 1833; Botelli, *Mem. estat. sobre os dominios Portuguezes na Africa Oriental*, 1835; Report of the *Min. of Marine and*

*the Colonies of Portugal*, 1863-64; "Baie de Delagoa," in *Bulletin de la Société de Géogr.* 1873.

DELAMBRE, JEAN BAPTISTE JOSEPH (1749-1822), an eminent mathematician and astronomer, was born at Amiens, September 19, 1749. He commenced his studies in the gymnasium of that town under the celebrated poet Delille, with whom he maintained an intimate friendship till his death. Having obtained an exhibition founded by one of his ancestors for the benefit of the town of Amiens, he was enabled to prosecute his studies for a time at the Collège du Plessis in Paris. The expiry of this privilege, however, left him to struggle with great privations. During the interval in which he was awaiting permanent employment he devoted himself to historical and literary studies. He undertook extensive translations from Latin, Greek, Italian, and English, and at the same time entered on the study of the mathematical sciences. For about a year he supported himself by teaching at Compiègne. On his return to Paris in 1771 he obtained the situation of tutor in the family of D'Assy, the receiver-general of finance. By this time he had resolved to give himself specially to the study of physics and astronomy.

At the College of France he attended the lectures of Lalande, on whose works he had even at that time made a complete commentary. This was first remarked when, in the course of instruction, an occasion presented itself of citing from memory a passage of Aratus. Lalande immediately intrusted to him the most complicated astronomical calculations, and prevailed on D'Assy to establish an observatory at his house, where Delambre applied himself to astronomical observations. In 1781 the discovery of the planet Uranus by Herschel led the Academy of Sciences to propose the determination of its orbit as the subject of one of its annual prizes. Delambre undertook the formation of tables of its motion, and the prize was awarded to him. His next effort was the construction of solar tables, and tables of the motions of Jupiter and Saturn. He took part in the sitting of the Academy of Sciences when Laplace communicated his important discoveries on the inequalities of Jupiter and Saturn; and he formed the design of applying the result of that profound analysis to the completion of tables of the two planets. Delambre turned his attention more especially to the satellites of Jupiter—an undertaking of great difficulty and extent. He had been engaged for several years in the composition of his eclipical tables, when the Academy of Sciences offered a prize for the subject, which was awarded to him. In the same year (1792) he was elected a member of the Academy.

Immediately afterwards he was appointed, along with Méchain, by the French section of the joint English and French commission to measure an arc from Dunkirk to Barcelona as a basis for the metric system. This undertaking, in itself laborious, was rendered highly dangerous to the personal safety of those engaged in it by the events of the Revolution. Méchain died whilst the work was proceeding; and its successful termination in 1799 was due to the ability and the prudence of Delambre. A full and interesting account of the work was published in his *Base du Système Métrique Décimal* (3 vols. 1806-10), for which he obtained, by a unanimous vote, the prize awarded by the National Institute of France to the most important work in physical science of the preceding ten years.

Delambre, who had been chosen as an associate of almost every scientific body in Europe, was appointed in 1795 a member of the French Board of Longitude, and in 1803 perpetual secretary for the mathematical sciences in the Institute. In 1807 he succeeded Lalande in the chair of astronomy of the College of France, and he was appointed one of the principal directors (*titulaires*) of the university.

For twenty years he performed faithfully and impartially the duties of his office in one of the classes of the Institute. His annual reports, his historical *éloges*, which have been published, and his exposition of the progress of science are eminently distinguished by profound erudition, literary skill, and, above all, by generous appreciation of the works of others. His literary and scientific labours were very numerous, and, in respect of excellence, of the highest order. His *History of Astronomy*, published at intervals, and forming when complete six quarto volumes, is a work of prodigious research. It puts the modern astronomer in possession of all that had been done, and of the methods employed by those who lived before him.

His *Méthodes Analytiques pour la Détermination d'un Arc du Méridien*, his numerous memoirs in the additions to the *Connaissances des Temps*, and his *Astronomie Théorique et Pratique* exhibit the finest applications of modern analysis to astronomy and geography.

It is a remarkable fact that Delambre did not apply himself to astronomical observations until he had reached the comparatively late age of thirty-five. He was appointed a member of the Royal Council of Public Instruction in 1814; but he lost the place in 1815. He was in Paris when it was taken by the allied armies; and, in a letter written at that time to a friend and pupil, he says that on the day of the siege, in the hearing of the cannonade, he laboured with tranquillity in his study from eight in the morning till midnight. He had a happier fate than Archimedes in a like position, for he was not molested by the victors, and no one was billeted on him, probably from respect to his high reputation. At the creation of the Legion of Honour in 1802 Delambre was made a member of that order. He was appointed chevalier of St Michael in 1817, an officer in the Legion of Honour in 1821; but a long time before, he had been created an hereditary chevalier, with an endowment, which was decreed as a national reward.

The life of continued and hard study which Delambre led at last affected his health. The disease by which he was cut off became apparent in the month of July 1822. His total loss of strength, with frequent and long continued fainting-fits, gave warning of a fatal result, which occurred on the 19th August 1822.

The following is a list of his works which appeared separately:—*Tables de Jupiter et de Saturne* (1789); *Tables du Soleil, de Jupiter, de Saturne, d'Uranus, et des Satellites de Jupiter, pour servir à la 3me édition de l'Astronomie de Lalande* (1792); *Méthodes Analytiques pour la Détermination d'un Arc du Méridien* (1799); *Tables Trigonométriques Décimales, par Borda, revues, augmentées, et publiées par M. Delambre*, (1801); *Tables du Soleil, publiées par le Bureau des Longitudes* (1806); *Bases du Système Métrique Décimal*, &c. (3 vols. in 4to, 1806-1810); *Rapport Historique sur les Progrès des Sciences Mathématiques depuis 1789*, &c. (1810); *Abrégé d'Astronomie, ou Leçons Élémentaires d'Astronomie Théorique et Pratique*, in 8vo; *Astronomie Théorique et Pratique* (3 vols. in 4to, 1814); *Tables Écliptiques des Satellites de Jupiter* (1817); *Histoire de l'Astronomie Ancienne* (2 vols. in 4to, 1817); *Histoire de l'Astronomie du Moyen Age* (1819, 1 vol. in 4to); *Histoire de l'Astronomie Moderne* (1821, 2 vols. in 4to); *Histoire de l'Astronomie au Dix-huitième Siècle* (1 vol. 4to, 1827). In addition to these, he furnished a very considerable number of memoirs (about 28) on various points of astronomy to the *Connaissances de Temps*, beginning with the year 1788. He also contributed to the *Memoirs of the Academies of Stockholm, St Petersburg, Berlin, and Turin*, and to those of the first class of the French Institute; and he composed *éloges* on many of his contemporaries at their death.

DE LA RIVE, AUGUSTE (1801-1873), a Swiss physicist, distinguished chiefly for his researches on the subject of electricity, was born at Geneva on the 9th October 1801. He belonged to a good family closely connected with that of the Count Cavour, and he inherited his taste for natural science from his father, an eminent physician and chemist. After an unusually brilliant career as a student, he was ap-

pointed at the early age of twenty-two to the chair of natural philosophy in the Academy of Geneva. For some years after his appointment he devoted himself specially to the investigation of the specific heat of gases, and to observations for determining the temperature of the earth's crust. In the latter inquiry he availed himself of an artesian well that had been bored to a depth of 700 feet, and his observations were adopted by Poisson as the basis of his calculations. The comparatively new subject of electricity, however, received much of his attention from the first, and it gradually became the chief object of his scientific work. His name is associated with original discoveries in connection with magnetism, electro-dynamics, the connection of magnetism with electricity, the properties of the voltaic arc, and the passage of electricity through extremely rarefied media. His researches on the last-mentioned subject led him to form a new theory of the aurora borealis, which, though not free from difficulties, is on the whole the most probable explanation of a very obscure phenomenon. The most valuable practical result of his scientific discoveries was the process of electro-gilding carried out by Messrs Elkington & Ruolz from a memoir which he communicated to the Académie des Sciences. By making it known in this way he voluntarily renounced all the profits of his discovery. Between 1853 and 1858 De la Rive published a complete treatise on electricity in three octavo volumes, which was regarded as a work of high authority, and was at once translated into English, German, and Italian. Its author's scientific reputation received the usual recognition in his election to the membership of most of the learned societies of Europe. In 1842 he received the grand prize of 3000 francs from the Académie des Sciences for his discovery of the electro-gilding process; and in 1864 he received the highest honour open to the scientific men of Europe in his nomination as one of the eight foreign associates of the Academy. De la Rive's birth and fortune gave him considerable social and political influence. He was distinguished for his hospitality to literary and scientific men, and for his interest in the welfare and independence of his native country. In 1860, when the annexation of Savoy and Nice had led the Genevese to fear French aggression, De la Rive was sent by his fellow-citizens on a special embassy to England, and succeeded in securing a declaration from the English Government, which was communicated privately to that of France, that any attack upon Geneva would be regarded as a *casus belli*. On the occasion of this visit the university of Oxford conferred upon De la Rive the honorary degree of D.C.L. When on his way to pass the winter at Cannes he died suddenly at Marseilles, on the 28th November 1873.

DELAROCHE, HIPPOLYTE, commonly known as PAUL (1797-1856), one of the most accomplished painters of the eclectic modern school, was born in Paris, 17th July 1797. He is always spoken of as one of the most fortunate and successful of men, as well as one of the ablest, since he never appeared to encounter any obstacles or to feel any difficulties.

The father of Delaroche was an expert who had made a fortune, to some extent, by negotiating and cataloguing, buying and selling. He was proud of his son's talent, and able to forward his artistic education. The master selected was Gros, then painting life-size histories, and surrounded by many pupils. In this atelier Delaroche met Bonington (an English youth of whose work we see little, but who has had a very considerable influence in France), Roqueplau, Bellangé, Eugène Lami, and others. In no haste to make an appearance in the Salon, his first exhibited picture was a large one, Josabeth saving Joas, 1822. This picture led to his acquaintance with Géricault and Delacroix, with whom he remained on the most friendly terms, the three

forming the central group of a numerous body of historical painters, such as perhaps never before lived in one locality and at one time.

From 1822 the record of his life is to be found in the successive works coming from his hand. He visited Italy in 1838 and 1843, when his father-in-law, Horace Vernet, was director of the French Academy. His studio in Paris was in the Rue Mazarine, where he never spent a day without some good result, his hand being sure and his knowledge great. His subjects, definitely expressed and popular in their manner of treatment, illustrating certain views of history dear to partisans, yet romantic in their general interest, were painted with a firm, solid, smooth surface, which gave an appearance of the highest finish. This solidity, found also on the canvas of Vernet, Scheffer, Leopold Robert, and Ingres, was the manner of the day. It repudiates the technical charm of texture and variety of handling which the English school inherits as a tradition from the time of Reynolds; but it is more easily understood by the world at large, since a picture so executed depends for its interest rather on the history, scene in nature, or object depicted, than on the executive skill, which may or may not be critically appreciated. We may add, that his point of view of the historical characters which he treated is not always just, whatever self-command we may give him credit for. Cromwell lifting the Coffin-lid and looking at the Body of Charles is an incident only to be excused by an improbable tradition; but the King in the Guard-Room, with villainous round-head soldiers blowing tobacco smoke in his patient face, is a libel on the Puritans; and Queen Elizabeth dying on the Ground, like a she-dragon no one dares to touch, is sensational; while the Execution of Lady Jane Grey is represented as taking place in a dungeon. Nothing can be more incorrect than this last as a reading of English history, yet we forget the inaccuracy in admiration of the treatment which represents Lady Jane, with bandaged sight, feeling for the block, her maids covering their faces, and none with their eyes visible among the many figures. On the other hand, Strafford led to Execution, when Laud stretches his law-covered arms out of the small high window of his cell to give him a blessing as he passes along the corridor, is perfect; and the splendid scene of Richelieu in his gorgeous barge, preceding the boat containing Cinq-Mars and De Thou carried to execution by their guards, is perhaps the most dramatic semi-historical work ever done. The Princes in the Tower must also be mentioned as a very complete creation; and the young female Martyr floating dead on the Tiber is so pathetic that criticism feels hard-hearted and ashamed before it. As a realization of a page of authentic history, again, no picture can surpass the Assassination of the Duc de Guise at Blois. The expression of the murdered man stretched out by the side of the bed, the conspirators all massed together towards the door and far from the body, show exact study as well as insight into human nature. This work was exhibited in his meridian time, 1835; and in the same year he exhibited the Head of an Angel, a study from Horace Vernet's young daughter Louise, the love of whom was the absorbing passion of his life, and from the shock of whose death, in 1845, it is said he never quite recovered. By far the finest productions of his pencil after her death are of the most serious character, a sequence of small elaborate pictures of incidents in the Passion. Two of these, the Virgin and the other Maries, with the apostles Peter and John, within a nearly dark apartment, hearing the crowd as it passes halting Christ to Calvary, and St John conducting the Virgin home again after all is over, are beyond all praise as exhibiting the divine story from a simply human point of view. They are pure and elevated, and also dramatic and painful. Delaroche was not

troubled by ideals, and had no affectation of them. His sound but hard execution allowed no mystery to intervene between him and his *motif*, which was always intelligible to the million, so that he escaped all the waste of energy that painters who try to be poets on canvas suffer. Thus it is that essentially the same treatment was applied by him to the characters of distant historical times, the founders of the Christian religion, and the real people of his own day, such as Napoleon at Fontainebleau, or at St Helena, or Maria Antoinette leaving the Convention after her sentence.

In 1837 Delaroche received the commission for the great picture, 27 metres long, in the hemicycle of the lecture theatre of the *École des Beaux Arts*. This represents the great artists of the modern ages assembled in groups on either hand of a central elevation of white marble steps, on the topmost of which are three thrones filled by the architects and sculptors of the Parthenon. To supply the female element in this vast composition he introduced the geni or muses, who symbolize or reign over the arts, leaning against the balustrade of the steps, beautiful and queenly figures with a certain antique perfection of form, but not informed by any wonderful or profound expression. The portrait figures are nearly all unexceptionable and admirable. This great and successful work is on the wall itself, an inner wall however, and is executed in oil. It was finished in 1841, and considerably injured by a fire which occurred in 1855, which injury he immediately set himself to remedy; but he died before he had well begun, on the 4th November 1856. Robert Fleury finished the repairs, and the picture as yet shows no sign of decay.

Personally Delaroche exercised even a greater influence than by his works. Though short and not powerfully made, he impressed every one as rather tall than otherwise; his physiognomy was accentuated, and firm, and his fine forehead gave him the air of a minister of state. (W. B. sc.)

DELARUE, GERVAIS (1751-1835), a French historical investigator, and one of the chief authorities on Norman and Anglo-Norman literature. He was a native of Caen, received his education at the university of that town, and was ultimately raised to the rank of professor. His first historical enterprise was interrupted by the French Revolution, which forced him to take refuge in England; but the interruption was the less to be regretted as he found the fullest encouragement from his northern compeers, and had the opportunity of examining a vast mass of original documents in the Tower and elsewhere, which proved of the utmost assistance to his investigations. In the preface to the second volume of his greatest work—the *Essais historiques*—he speaks feelingly of the kindness he had experienced, and mentions his supreme gratification at receiving the approval of Sir Walter Scott. From England he passed over to Holland, still in prosecution of his favourite task; and there he remained till 1798, when the way was open for his return to France. The rest of his life was spent in his native town, where he was chosen principal of his university. While in England he had been elected a member of the Royal Society of Antiquaries; and in his own country he was made a corresponding member of the Institute, and was enrolled in the Legion of Honour.

Besides numerous articles in the *Memoirs of the Royal Society of London*, the *Mémoires de l'Institut*, the *Mémoires de la Société d'Agriculture de Caen*, and in other periodical collections, he published separately *Essais historiques sur les Bardes, les Jongleurs, et les Trouvères normands et anglo-normands*, 3 vols. 1834, and *Recherches historiques sur la Prairie de Caen*, 1837, and since his death have appeared *Mémoires historiques sur le palinod de Caen*, 1841; *Recherches sur la tapisserie de Bayeux*, 1841; and *Nouveaux Essais historiques sur la ville de Caen*, 1842. In all his writings he displays a strong partiality for everything Norman, and rates the Norman influence on French and English literature as of the very highest moment.

DELA VIGNE, JEAN FRANCOIS CASIMIR (1793-1843), French poet and dramatist, was born April 4, 1793, at Havre, whence his father sent him at an early age to Paris, there to be educated at the Lycée Napoléon. During the first years of his attendance at this school he was little else than a dullard, but on reaching the age of fourteen he seems to have undergone a complete change—sluggishness gave place to unusual facility in the acquisition of knowledge; a decided taste for literary studies, especially poetry, was evinced; and he quickly became a distinguished student. He read with avidity all the poets, great and small, to whose works access was obtainable, and was known to spend many an hour snatched from school duties in the elaboration of his own juvenile pieces. Constitutionally an ardent and sympathetic temperament, with a mind the natural intelligence of which was quickened by extensive miscellaneous reading, and by contact with a world then in a state of revolutionary ferment, it will be seen that Delavigne had much in his favour when he first sought popular applause. An opportunity for display soon presented itself. On the 20th of March 1811 the Empress Marie Louise gave birth to a son, christened in his very cradle king of Rome. This long-desired event was hailed with the utmost satisfaction; congratulations reached Napoleon from every quarter of Europe, and fifty millions of human beings did homage to their future sovereign. But the poets were dumb. Our young aspirant to fame, therefore, seeing the field unoccupied, composed a festal hymn. It was completely successful; even the critics were pleased. On being shown the verses, Andrieux, albeit a man little disposed to flatter, exclaimed, "Bring him to me! He shall make nothing but verses, and these, I hope, good ones." Encouragement such as this augured well for the future; but Delavigne's purse was scantily furnished, and his friends were poor and unable to render any assistance. At this point he was fortunate in securing as a patron Count François of Nantes, who attached him to the revenue office, but with the single proviso, that he should not trouble himself to appear at his post oftener than once a month.

About this time he competed twice for an academy prize, but without success. A victory, however, was at hand. Amid the throes in which society laboured at the period of Napoleon's downfall, Delavigne, catching inspiration from the mingled hopes and fears which agitated his fellow-countrymen, burst upon the world with two impassioned poems, the first entitled *Waterloo*, the second, *Dévastation du Musée*, both written in the heat of patriotic enthusiasm, and teeming with popular political allusions. A third, but of inferior merit, *Sur le besoin de s'unir après le départ des étrangers*, was afterwards added. These stirring pieces, termed by him *Messéniennes*, sounded a key-note which found an echo in the hearts of all. Twenty-five thousand copies were sold; Delavigne was famous. Nor was his reputation made solely with the populace; his verses were the subject of much discussion in court circles; and in spite of their political tone it was thought necessary to bestow upon him some mark of attention. He was therefore appointed to an honorary librarianship, with no duties to discharge. Thus was he fortunately rendered independent by the offer of one sinecure just as he was deprived of another, for his intercourse with François had now ceased.

Having achieved so signal a triumph in one department of literature, Delavigne was desirous of attaining distinction in another, and accordingly brought out upon the stage a play well-known under the title of *Les Vêpres Siciliennes*. The manuscript having been refused at the Théâtre-Français, the critic of which, a supercilious poet, told him that "some day he might write comedy very fairly," the mortified author, like Voltaire on a similar occasion,

cast the sheets into the flames, from which they were rescued by his brother Germain. A better fate than burning awaited the piece, and in 1819 it was performed at the Odéon, then just rebuilt. On the night of the first representation, which was warmly received, Picard, the manager, threw himself into the arms of his elated friend, exclaiming, "You have saved us! You are the founder of the second French Theatre." This was followed up by the production of the *Comédiens* (1820), a poor play, with little plot, and the *Paria* (1821), with still less, but containing some well-written choruses. The latter piece obtained a longer lease of life than its intrinsic literary merits warranted, on account of the popularity of the political opinions freely expressed in it—so freely expressed, indeed, that the displeasure of the king was incurred, and Delavigne lost his post. But the duke of Orleans, willing to gain the people's good wishes by complimenting their favourite, wrote to him as follows,— "The thunder has descended on your house; I offer you an apartment in mine." Accordingly he became librarian at the Palais-Royal, a position retained during the remainder of his life. It was here that he wrote the *École des Vieillards*, which gained his election to the Academy in 1825. To this period also belong *La Princesse Aurélie* (1828), and *Murino Faliero* (1829), a drama in the romantic style.

For his success as a writer Delavigne was in no small measure indebted to the stirring nature of the times in which he lived. The *Messéniennes*, which first introduced him to universal notice, had their origin in the excitement consequent on the occupation of France by the allies in 1815. Another crisis in his life and in the history of his country, the revolution of 1830, stimulated him to the production of a second masterpiece, *La Parisienne*. This song, set to music by Auber, was on the lips of every Frenchman, and rivalled in popularity the celebrated *Marseillaise*. A companion piece, *La Varsoivienne*, was written for the Poles, by whom it was sung on the march to battle.

Other works of Delavigne followed each other in rapid succession;—*Don Juan d'Autriche* (1835), *Une Famille au temps du Luther* (1836), *La Popularité* (1838), *La Fille du Cid* (1839), *Le Conseiller rapporteur* (1841), and *Charles VI.* (1843), an opera partly written by his brother.

But the poet had reached the acme of his reputation, and was now on the decline. In 1843 he quitted Paris to seek in Italy the health his labours had cost him. At Lyons his strength altogether gave way, and on the 11th of December, while listening to his wife, who read aloud one of Scott's novels, he gently expired, murmuring some verses.

By many of his own time Delavigne was looked upon as unsurpassed and unsurpassable. Every one bought his works; nay more, every one read them. If a new play of his was announced at the theatre, it was the affair of a month to secure a seat. Talma and Mademoiselle Mars felt honoured in receiving from him a part; theatrical managers lay in wait for the fruits of his pen. But the applause of the moment was gained at the sacrifice of lasting fame. Delavigne wrote but for the hour; he was too little the retired, contemplative poet, and too much the busy man of the world. In the region of politics alone does he shine; when he quits this sphere it is to descend to the level of utter common-place.

But as a writer Delavigne had many excellencies. He is never at a loss for language, yet expresses himself in a terse and vigorous style. The poet of reason rather than of imagination, he recognizes his own province, and is rarely tempted to flights of fancy beyond his powers. He wrote always as he would have spoken, from sincere conviction.