

—Yuen Ying, *Yih tsee king pin e*, 1848, 8vo. DIALECTS.—*Amoy*: Douglas, London, 1873, 4to, 632 pages; Macgowan, Hong kong, 1869, 8vo. *Canton*: Yu Hoo-poo and Wan ke-shih, *Keang hoo chih tsh fun yun tao yacu ho tseih*, Canton, 1772, 8vo, 4 vols.; 1803, 8vo, 4 vols.; Fuh-shan, 1833, 8vo, 4 vols.; Morrison, Macao, 1828, 8vo, 4 vols.; Canton, 1856, 8vo; Williams (tonic, Eng.-Chinese), Cantop, 1856, 8vo; Chalmers, Hong kong, 1859, 12mo; 3d ed. 1873, 8vo. *Changchow in Fuhkeen*: Seay Sew-lin, *Ya suk tung shih woo yin*, 1818, 8vo, 3 vols.; 1820. *Foochow*: Tseih (a Japanese general) and Lin Peih-shan, *Pa yin ho ting*, ed. Tein Gan, 1841, 8vo; Maclay and Baldwin, Foochow, 1870, 8vo, 1123 pages. *Hok-keen*: Medhurst, Macao, 1832, 4to; Peking, Stent, Shanghai, 1871, 8vo.

Corean.—CHINESE, COREAN, AND JAPANESE.—*Cham Seen Wo Kwo tsee mei*, translated by Medhurst, Batavia, 1835, 8vo. **Russian**.—Putzillo, St Petersburg, 1874, 12vo, 746 pages.

Japanese.—*Sio Ken Zi Ko* (Examination of Words and Characters), 1608, 8vo, 10 vols.: *Wa Kan Won Se Ki Sio Gen Zi Ko*, lithographed by Siebold, Lugd. Bat., 1835, fol. **JAP. CHINESE**.—*Faga biki set yo sui*. **CHINESE-JAP.**—*Kung'hi Tse Tein*, 30 vols. 12mo: *Zi rin gioku ben*. **DUTCH DICTIONARIES PRINTED BY JAPANESE**.—*Nieuw verzameld Japansch en Hollandsch Woordenboek*, by the interpreter, B. Sadayok, 1810: Minamoto Masataka, Prince of Nakats (Jap. Chinese-Dutch), 5 vols. 4to, printed at Nakats by his servants: *Jedo-Halina* (Dutch-Jap.), Jedo, 4to, 20 vols.: *Nederduitsche taal*, Dutch Chinese, for the use of interpreters. **LATIN AND PORTUGUESE**.—Calepinus, *Dictionarium*, Anacusa, 1595, 4to. **LATIN**.—Collado, *Compendium*, Roma, 1632, 4to; *Lexicon*, Roma, 1870, 4to, from Calepinus. **ENGLISH**.—Medhurst, Batavia, 1830, 8vo; Hepburn, Shanghai, 1867, 8vo; 1872. **ENG.-JAP.**—Hori Tatsoskoy, Yedo, 1862, 8vo; 2d ed. Yedo, 1866, 8vo; Satow and Ishibashi Masakata (spoken language), London, 1876, 8vo. **FRENCH**.—Rosny (Jap. Fr. Eng.), Paris, 1857, 4to, vol. i.; Pagés, Paris, 1869, 4to, translated from Calepinus. **FR.-JAP.**—Soutcovey, Paris, 1864, 8vo. **FR. ENG. JAP.**—Mermet de Cachon, Paris, 1866, 8vo, unfinished. **GERMAN**.—Pflzmaier (Jap.-Ger., Eng.), Wien, 1851, 4to, unfinished. **SPANISH**.—*Vocabulario del Japon*, Manila, 1630, 4to, translated from the next. **PORTUGUESE**.—*Vocabulario da Lingua de Japam*, Nangasaki, 1603, 4to. **RUSSIAN**.—Goshkevich, St Petersburg, 1857, 8vo, 487 pages. **CHINESE CHARACTERS WITH JAPANESE PRONUNCIATION**.—Rosny, Paris, 1867, 8vo. **CHINESE AND JAPANESE NAMES OF PLANTS**.—Hoffmann, Leyde, 1864, 8vo. **Aino**.—Pflzmaier, Wien, 1854, 4to.

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AFRICA.

Egyptian.—Young (enchorial), London, 1830-31, 8vo; Sharpe, London, 1837, 4to; Birch, London, 1838, 4to; Champollion (died 4th March 1832), *Dictionnaire Egyptien*, Paris, 1841, 4to; Brugsch, *Hieroglyphisch-Ägyptisches Wörterbuch*, Leipzig, 1867-68, 4to, 4 vols. 1775 pages, nearly 4700 words, arranged according to the hieroglyphic alphabet of 23 letters: Pierret, *Vocabulaire hierog.*, Paris, 1875, 8vo, containing also names of persons and places: Birch, in vol. v. pp. 337-580 of Bunsen's *Egypt's Place*, 2d ed. London, 1867, &c. 8vo, 5010 words. **PROPER NAMES**.—Brugsch,

Berlin, 1851, 8vo, 726 names: Parthey, *ib.* 1864, 8vo, about 1500 names: Lieblein, Christiania, 1871, 8vo, about 3200 from hieroglyphic texts. **BOOK OF THE DEAD**.—Id., Paris, 1875, 12mo.

Coptic.—Veysière de la Croze, Oxon. 1775, 8vo; Rossi, Roma, 1807, 4to; Tattam, Oxon. 1855, 8vo; Peyron, 1835, 4to (the standard); Parthey, Berolini, 1844, 8vo.

Ethiopic.—Wemmer, Roma, 1838, 4to; Ludolf, London, 1661, 4to; Francof. ad M., 1699, fol.: Dillmann (Tigré appendix), Leipzig, 1863-65, 4to, 828 pages.

Amharic.—Ludolphus, Franc. ad Mænum, 1698, fol.: Isenberg, London, 1841, 4to, 442 pages. *Tigré*: Munzinger, Leipzig, 1865, 8vo; Beurmann, *ib.* 1868, 8vo.

East Coast.—*Dankali*: Isenberg, London, 1840, 12mo. *Galla*: Krapp, London, 1842, 8vo; Tutschek, München, 1844, 8vo. *Engu tuk Iloigob*: Erhardt, Ludwigsberg, 1857, 8vo. *Kiswaheli*: *Vocabularij of the Soahili*, Cambridge, U.S. 1845, 8vo; Steere, London, 1870, 8vo, about 5800 words. *Kiswaheli, Kinika, Kikamba, Kipokono, Kikian, Kigalla*: Krapp, Tübingen, 1850, 8vo.

Malagasy.—Houtmann (Malaysche en Madagask Talen), Amst. 1603; 2d ed. Matthysz, *ib.* 1680, 8vo; Huet de Froberville, Isle de France, fol. 2 vols.: Flacourt, Paris, 1688, 8vo; Challand (Southern), Isle de France, 1773, 4to; Freeman and Johns, London, 1835, 8vo, 2 vols.; Dalmont (Malgache, Sakalave, et Betsimara), 1842, 8vo; Kessler, London, 1870, 8vo.

Southern Africa.—Bleek, *The Languages of Mozambique*, London, 1856, 8vo. *Kaffre*: Bennie, Lovedale, 1826, 16mo; Ayliffe, Graham's Town, 1846, 12mo; Appleyard, 1850, 8vo; Bleek, Bonn, 1853, 4to, 646 pages. *Zulu-Kaffre*: Perrin (Kaffre-Eng.) London, 1855, 24mo, 172 pages; Id. (Eng.-Kaffre), Pietermaritzburg, 1855, 24mo, 227 pages; Id. (Eng.-Zulu), *ib.*, 1865, 12mo, 226 pages; Dohne, Cape Town, 1857, 8vo, 428 pages; Colenso, Pietermaritzburg, 1861, 8vo, 560 pages, about 8000 words. *Hottentot*: Bleek, Cape Town, 1857, 4to, 261 pages. *Namakwa*: Tindall, *ib.* 1852, 8vo; *Vocabular*, Barmen, 1854, 8vo; Hahn, Leipzig, 1870, 12mo. *Sechuana*: Casalis, Paris, 1841, 8vo. *Herero*: Hahn, Berlin, 1857, 8vo, 207 pages, 4300 words.

Western Africa.—*Akra or Ga*: Zimmermann, Stuttgart, 1858, 8vo, 690 pages. *Ashantee*: Christaller (also Akra), Basel, 1874, 8vo, 299 pages. *Bullom*: Nylander, London, 1814, 12mo. *Bunda or Angola*: Cannecatim, Lisboa, 1804, 4to, 722 pages. *Dualla Grammatical Elements*, &c., Cameroons, 1855, 8vo. *Efik or Old Calabar*: Waddell, Old Calabar, 1846, 16mo, 126 pages; Edinh. 1849, 8vo, 95 pages. *Eyo*: Raban, London, 1830-31, 12mo, 2 parts. *Grebo*: *Vocabulary*, Cape Palmas, 1837, 8vo; *Dictionary*, *ib.* 1839, 8vo, 119 pages. *Ifá*: Schlegel, Stuttgart, 1857, 8vo. *Mpongwe*: De Lorme (Franc.-Pongoué), Paris, 1876, 12mo, 354 pages. *Oji*: Riis, Basel, 1854, 8vo, 234 pages. *Sherbro*: Schön, s.a. et l. 8vo, written in 1839, 42 pages. *Susu*: Brunton, Edinburgh, 1802, 8vo, 145 pages. *Ve*: Koelle, London, 1854, 8vo, 266 pages. *Wolof and Bambarra*: Dard, Paris, 1825, 8vo. *Wolof*: Roger, *ib.* 1829, 8vo; Missionnaires de S. Esprit, Dakar, 1855, &c. 16mo. *Faidherbe* (French-Wolof, Poula, and Soninke), St Louis, Senegambia, 1860, 12mo. *Yoruba*: Crowther, London, 1843, 8vo; 1852, 298 pages; Vidal, *ib.* 1852, 8vo; Bowen, Washington, 1858, 4to.

Central Africa.—Barth, *Vocabularies*, Gotha, 1862-66, 4to. *Pari*: Mitterreutzner, Brixen, 1867, 8vo; Reinsch, Vienna, 1874, 8vo. *Dinka*: Mitterreutzner, Brixen, 1866, 8vo. *Hausa*: Schön (Eng.), London, 1843, 8vo.

Berber.—*Venture de Paradis*, Paris, 1844, 8vo; Brosselard, *ib.* 1844, 8vo; Delaporte, *ib.* 1844, 4to, by order of the Minister of War; Creusat, Franc.-Kabyle (Zouaoua), Alger, 1878, 8vo. *Sivah*: Minutoli, Berlin, 1827, 4to.

AUSTRALIA AND POLYNESIA.

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Polynesia.—Hale, *Grammars and Vocabularies of all the Polynesian Languages*, Philadelphia, 1846, 4to. *Marquesas, Sandwich, Gambier*: Mosblech, Paris, 1843, 8vo. *Hawaian*: Andrews, *Vocabulary*, Lahainaluna, 1836, 8vo; Id., *Dictionary*, Honolulu, 1865, 8vo, 575 pages, about 15500 words. *Marquesas*: Pierquin de Gembloux, Bourges, 1843, 8vo; Buschmann, Berlin, 1843, 8vo. *Samoa*: *Dictionary*, Samoa, 1862, 8vo. *Tahitian*: *A Tahitian and English Dictionary*, Tahiti, 1851, 8vo, 314 pages. *Tonga*: Rabone, Vavau, 1845, 8vo. *Fijian*: Hazlewood (Fiji-Eng.) Vewa, 1850, 12mo; Id. (Eng.-Fiji), *ib.* 1852, 12mo; Id., London, 1872, 8vo. *Maori*: Kendall, 1820, 12mo; Williams, Paihia, 1844, 8vo; 3d ed. London, 1871, 8vo; Taylor, Auckland, 1870, 12mo.

AMERICA.

North America.—*Equinax*: Washington, London, 1850, 8vo; Petitot (Mackenzie and Anderson Rivers), Paris, 1876, 4to. *Kinai*: Radloff, St Petersburg, 1874, 4to. *Greenland*: Egède, (Gr. Dan. Lat., 3 parts), Hafn. 1750, 8vo; 1760: Fabricius, Kjöbenhavn, 1804, 4to. *Hudson's Bay Indians*: Bowrey, London, 1701, fol. *Abnaki*: Rasles, Cambridge, U.S., 1833, 4to. *Chippewa*: Baraga, Cincinnati, 1853, 12mo, 622 pages; Petitot, Paris, 1876, 4to, 455 pages. *Massachusetts or Natick*: Cotton, Cambridge, U.S. 1829, 8vo. *Onondaga*: Shea (French-Onon.), from an MS. of 17th cent.), Lohdon, 1860, 4to, 109 pages. *Dacota*: Riggs, New York, 1851, 4to, 324 pages; Williams (Eng. Dac.), Santos Agency, Nebraska, 12mo, 139 pages. *Mohavok*: Bruyas, New York, 1863, 8vo. *Hidatsa (Minnetarees, Gros Ventres of the Missouri)*: Matthews, *ib.* 1874, 8vo. *Choctaw*: Byington, *ib.* 1852, 16mo. *Clallam and Lummi*: Gibbs, *ib.* 1863, 8vo. *Yakama*: Pandosy, translated by Gibbs and Shea, *ib.* 1862, 8vo. *Chinook*: Gibbs, New York, 1863, 4to. *Chinook Jargon, the trade language of Oregon*. Id., *ib.* 1863, 8vo. *Tatche or Telumt*: Sitjar, *ib.* 1861, 8vo. *Mutnás*: Arroyo de la Cuesta, London, 1862, 4to.

Mexico and Central America.—*Tepehuan*: Rinaldini, Mexico, 1743, 4to. *Cora*: Ortega, Mexico, 1732, 4to. *Tarahumara*: Steffel, Brünn, 1791, 8vo. *Otomí*: Carochi, Mexico, 1645, 4to; Neve y Molina, *ib.* 1767, 8vo; Yepes, *ib.* 1826, 4to; Piccolomini, Roma, 1841, 8vo. *Mexican or Aztec*: Molina, Mexico, 1555, 4to; 1571, fol. 2 vols.: Arenas, *ib.* 1583; 1611, 8vo; 1683;

DICTYS CRETENSIS, one of the early historians from whom the later Roman grammarians imagined that Homer derived materials for the *Iliad* and *Odyssey*. According to an introduction prefixed by an unknown writer to the Latin translation entitled *Dictys Cretensis de Bello Trojano*, the author followed Idomeneus, king of Crete, in the Trojan war, and the MS. of his work, written in Phœnician characters, was found in his tomb at Gnosus at the time of the occurrence of an earthquake in the thirteenth year of Nero's reign, and translated into Greek by order of that prince. A Latin version of the first five books has alone come down to us; but this is generally regarded as a forgery. There is little doubt, however, that there was a Greek original which was probably composed about the time of Nero. The main interest of the work consists in the fact that, along with that of DARES (q.v.), it was the source from which the Homeric legends were introduced into the romantic literature of the Middle Ages. The *editio princeps* dates as far back as 1470. The work is now usually printed along with that of Dares. The best editions are those of Perizonius and Dederich (Bonn, 1837).

DIDEROT, DENIS (1713-1784), one of the most active and original of the famous group of men of letters in France in the middle of the 18th century. He was born at Langres in 1713; he was educated by the Jesuits, like most of those who afterwards became the bitterest enemies of Catholicism; and, when his education was at an end, he vexed his brave and worthy father's heart by turning away from respectable callings, like law or medicine, and throwing himself into the vagabond life of a bookseller's hack in Paris. An imprudent marriage (1743) did not better his position. His wife was a devout Catholic, but her piety did not restrain a narrow and fretful temper, and Diderot's domestic life was irregular and unhappy. He sought consolation for chagrins at home in attachments abroad, first with a Madame Puisieux, a fifth-rate female scribbler, and then with Mlle. Voland, to whom he was constant for the rest of her life. His letters to her are among the most graphic of all the pictures that we have of the daily life of the philosophic circle in Paris. An interesting contrast may be made between the Bohemianism of the famous literary set who supped at the Turk's Head with the Tory Johnson and the Conservative Burke for their oracles, and the Bohemianism of the set who about the same time dined once a week at the Baron D'Holtach's, to listen to the

1725; 1793, 12mo; 1831, 12mo; Biondelli, Milan, 1869, fol. *Mexican, Totonacan, and Huastecan*; Olmos, Mexico, 1555-60, 4to, 2 vols. *Huastecan*: Tapia Zenteno, *ib.* 1767, 4to, 128 pages. *Opata or Tequima*: Lombardo, *ib.* 1702, 4to. *Tarasca*: Gilberti, *ib.* 1559, 4to; Lagunas, *ib.* 1574, 8vo. *Mixtecan*: Alvarado, Mexico, 1593, 4to. *Zapoteca*: Cordova, *ib.* 1578, 4to. *Maya*: Beltran de Santa Rosa Maria, *ib.* 1746, 4to; Merida de Yucatan, 1859, 4to, 250 pages; Brasseur de Bourbourg, Paris, 1874, 8vo, 745 pages. *Quiché*: Id. (also Cakchiquel and Trutuhil dialects), *ib.* 1862, 8vo.

South America.—*Chibcha*: Uricoechea, Paris, 1871, 8vo. *Chayma*: Tauste, Madrid, 1680, 4to; Yanguas, Burgos, 1683, 4to. *Carib*: Raymond, Auxerre, 1665-66, 8vo. *Gallibi*: D. [e] L. [a] S. [auvage], Paris, 1763, 8vo. *Tupi*: Costa Rubim, Rio de Janeiro, 1853, 8vo; Silva Guimarães, Bahia, 1854, 8vo; Diaz, Lipsia, 1853, 16mo. *Guarani*: Ruiz de Montoya, Madrid, 1639, 4to; 1640; 1722, 4to; ed. Platzmann, Leipzig, 1876, etc., 8vo, to be in 4 vols. 1850 pages. *Moza*: Marban, Lima, 1701, 8vo. *Lulo*: Meschoni de Corderia, Madrid, 1732, 12mo. *Quichua*: Santo Thomas, Ciudad de los Reyes, 1586, 8vo; Torres Rubio, Sevilla, 1603, 8vo; Lima, 1609, 8vo; ed. Figueredo, Lima, 1754, 8vo; Holguin, Ciudad de los Reyes, 1608, 8vo; Tschudi, Wien, 1853, 8vo, 2 vols.: Markham, London, 1864, 8vo; Lopez, *Les Incas Argyennes de Perou*, Paris, 1871, 8vo, comparative vocabulary, pp. 345-421. *Aymara*: Bertoni, Chicomty, 1612, 4to, 2 vols. *Chileno*: Valdivia (also Allentiac and Milococayo), Lima, 1607, 8vo; Febres, *ib.* 1765, 12mo; ed. Hernandez y Caluza, Santiago, 1846, 8vo, 2 vols. *Tsonecan* (Patagonian): Schmid, Bristol, 1860, 12mo. (P. A. L.)

wild sallies and the inspiring declamations of Diderot. For Diderot was not a great writer; he stands out as a fertile, suggestive, and daring thinker, and a prodigious and most eloquent talker.

Diderot's earliest writings were of as little importance as Goldsmith's *Enquiry into the State of Polite Learning* or Burke's *Abridgement of English History*. He earned 100 crowns by translating Stanyan's *History of Greece*; with two colleagues he produced a translation of James's *Dictionary of Medicine*; and about the same date (1745) he published a free rendering of Shaftesbury's *Inquiry Concerning Virtue and Merit*, with some original notes of his own. With strange and characteristic versatility, he turned from ethical speculation to the composition of a volume of stories, which are gross without liveliness, and impure without wit. In later years he repented of this shameless work, just as Boccaccio is said in the day of his gray hairs to have thought of the sprightliness of the *Decameron* with strong remorse. From tales Diderot went back to the more congenial region of philosophy. Between the morning of Good Friday and the evening of Easter Monday he wrote the *Philosophic Thoughts* (1746), and he presently added to this a short complementary essay *On the Sufficiency of Natural Religion*. The gist of these performances is to press the ordinary rationalistic objections to a supernatural revelation; but though Diderot did not at this time pass out into the wilderness beyond natural religion, yet there are signs that he accepted that less as a positive doctrine, resting on grounds of its own, than as a convenient point of attack against Christianity. In 1747 he wrote the *Sceptic's Walk*, a rather poor allegory—pointing first to the extravagances of Catholicism; second, to the vanity of the pleasures of that world which is the rival of the church; and third, to the desperate and unfathomable uncertainty of the philosophy which professes to be so high above both church and world.

Diderot's next piece was what first introduced him to the world as an original thinker, his famous *Letter on the Blind* (1749). The immediate object of this short but pithy writing was to show the dependence of men's ideas on their five senses. It considers the case of the intellect deprived of the aid of one of the senses; and in a second piece, published afterwards, Diderot considered the case of a similar deprivation in the deaf and dumb. The *Letter on Deaf-Mutes*, however, is substantially a digressive examination of some points in aesthetics. The philoso-

phic significance of the two essays is in the advance they make towards the principle of Relativity. But what interested the militant philosophers of that day was an episodic application of the principle of relativity to the master-conception of God. What makes the *Letter on the Blind* interesting at the present moment is its presentation, in a distinct though undigested form, of the modern theory of variability, and of survival by superior adaptation. It is worth noticing, too, as an illustration of the comprehensive freedom with which Diderot felt his way round any subject that he approached, that in this theoretic essay he suggests the possibility of teaching the blind to read through the sense of touch. If the *Letter on the Blind* introduced Diderot into the worshipful company of the philosophers, it also introduced him to the penalties of philosophy. His speculation was too hardy for the authorities, and he was thrown into the prison of Vincennes. Here he remained for three months; then he was released, to enter upon the gigantic undertaking of his life.

A certain bookseller had applied to him with a project for the translation into French of Ephraim Chambers's *Cyclopædia*. Diderot accepted the proposal, but in his busy and pregnant intelligence the scheme became transformed. Instead of a mere reproduction of Chambers, he persuaded the bookseller to enter upon a new work, which should collect under one roof all the active writers, all the new ideas, all the new knowledge, that were then moving the cultivated class to its depths, but still were comparatively ineffectual by reason of their dispersion. His enthusiasm infected the publishers; they collected a sufficient capital for a vaster enterprise than they had at first planned; D'Alembert was persuaded to become Diderot's colleague; the requisite permission was procured from the Government; in 1750 an elaborate prospectus announced the project to a delighted public; and in 1751 the first volume was given to the world. The last of the letter-press was issued in 1765, but it was 1772 before the subscribers received the final volumes of the plates. These twenty years were to Diderot years not merely of incessant drudgery, but of harassing persecution, of sufferings from the cabals of enemies, and of injury from the desertion of friends. The ecclesiastical party detested the *Encyclopædia*, in which they saw a rising stronghold for their philosophic enemies. By 1757 they could endure the sight no longer. The subscribers had grown from 2000 to 4000, and this was a right measure of the growth of the work in popular influence and power. To any one who turns over the pages of these redoubtable volumes now, it seems surprising that their doctrines should have stirred such portentous alarm. There is no atheism, no overt attack on any of the cardinal mysteries of the faith, no direct denunciation even of the notorious abuses of the church. Yet we feel that the atmosphere of the book may well have been displeasing to authorities who had not yet learnt to encounter the modern spirit on equal terms. The *Encyclopædia* takes for granted the justice of religious tolerance and speculative freedom. It asserts in distinct tones the democratic doctrine that it is the common people in a nation whose lot ought to be the main concern of the nation's government. From beginning to end it is one unbroken process of exaltation of scientific knowledge on the one hand, and pacific industry on the other. All these things were odious to the old governing classes of France; their spirit was absolutist, ecclesiastical, and military. Perhaps the most alarming thought of all was the current belief that the *Encyclopædia* was the work of an organized band of conspirators against society, and that a pestilent doctrine was now made truly formidable by the confederation of its preachers into an open league. When the seventh volume appeared, it contained an article on

"Geneva," written by D'Alembert. The writer contrived a panegyric on the pastors of Geneva, of which every word was a stinging reproach to the abbés and prelates of Versailles. At the same moment Helvétius's book, *L'Esprit*, appeared, and gave a still more profound, and, let us add, a more reasonable shock to the ecclesiastical party. Authority could brook no more, and in 1759 the *Encyclopædia* was formally suppressed.

The decree, however, did not arrest the continuance of the work. The connivance of the authorities at the breach of their own official orders was common in those times of distracted government. The work went on, but with its difficulties increased by the necessity of being clandestine. And a worse thing than troublesome interference by the police now befell Diderot. D'Alembert, wearied of shifts and indignities, withdrew from the enterprise. Other powerful colleagues, Turgot among them, declined to contribute further to a book which had acquired an evil fame. Diderot was left to bring the task to an end as he best could. For seven years he laboured like a slave at the oar. He wrote several hundred articles, some of them very slight, but many of them most laborious, comprehensive, and ample. He wore out his eyesight in correcting proofs, and he wearied his soul in bringing the manuscript of less competent contributors into decent shape. He spent his days in the workshops, mastering the processes of manufactures, and his nights in reproducing on paper what he had learnt during the day. And he was incessantly harassed all the time by alarms of a descent from the police. At the last moment, when his immense work was just drawing to an end, he encountered one last and crowning mortification: he discovered that the bookseller, fearing the displeasure of the Government, had struck out from the proof sheets, after they had left Diderot's hands, all passages that he chose to think too hardy. The monument to which Diderot had given the labour of twenty long and oppressive years was irreparably mutilated and defaced. It is calculated that the average annual salary received by Diderot for his share in the *Encyclopædia* was about £120 sterling. "And then to think," said Voltaire, "that an army contractor makes £800 in a day!"

Although the *Encyclopædia* was Diderot's monumental work, he is the author of a shower of dispersed pieces that sowed nearly every field of intellectual interest with new and fruitful ideas. We find no masterpiece, but only thoughts for masterpieces; no creation, but a criticism with the quality to inspire and direct creation. He wrote plays—*le Fils Naturel* and *le Père de Famille*—and they are very insipid performances in the sentimental vein. But he accompanied them by essays on dramatic poetry, including especially the *Paradoxe sur le Comédien*, in which he announced the principles of a new drama,—the serious, domestic, bourgeois drama of real life, in opposition to the stilted conventions of the classic French stage. It was Diderot's lessons and example that gave a decisive bias to the dramatic taste of Lessing, whose plays, and his *Hamburgische Dramaturgie* (1768), mark so important an epoch in the history of the modern theatre. In the pictorial art, Diderot's criticisms are no less rich, fertile, and wide in their ideas. His article on "Beauty" in the *Encyclopædia* shows that he had mastered and passed beyond the metaphysical theories on the subject, and the *Essay on Painting* was justly described by Goethe, who thought it worth translating, as "a magnificent work which speaks even more helpfully to the poet than to the painter, though to the painter too it is as a blazing torch." Diderot's most intimate friend was Grimm, one of the conspicuous figures of the philosophic body. Grimm wrote news-letters to various high personages in Germany, reporting what was going on in the world of art and

literature in Paris, then without a rival as the capital of the intellectual activity of Europe. Diderot helped his friend at one time and another between 1759 and 1779, by writing for him an account of the annual exhibitions of paintings. These *Salons* are among the most readable of all pieces of art criticism. They have a freshness, a reality, a life, which took their readers into a different world from the dry and conceited pedantries of the ordinary virtuoso. As has been said by Ste-Beuve, they initiated the French into a new sentiment, and introduced people to the mystery and purport of colour by ideas. "Before Diderot," Madame Necker said, "I had never seen anything in pictures except dull and lifeless colours; it was his imagination that gave them relief and life, and it is almost a new sense for which I am indebted to his genius."

Greuze was Diderot's favourite among contemporary artists, and it is easy to see why. Greuze's most characteristic pictures were the rendering in colour of the same sentiment of domestic virtue and the pathos of common life, which Diderot attempted with inferior success to represent upon the stage. For Diderot was above all things interested in the life of men,—not the abstract life of the race, but the incidents of individual character, the fortunes of a particular family, the relations of real and concrete motives in this or that special case. He delighted with the enthusiasm of a born casuist in curious puzzles of right and wrong, and in devising a conflict between the generalities of ethics and the conditions of an ingeniously contrived practical dilemma. Mostly his interest expressed itself in didactic and sympathetic form; in two, however, of the most remarkable of all his pieces, it is not sympathetic but ironical. *Jacques le Fataliste* (written in 1773, but not published until 1796) is in manner an imitation of *Tristram Shandy* and *The Sentimental Journey*. Few modern readers will find in it any true diversion. In spite of some excellent criticisms dispersed here and there, and in spite of one or two stories that are not without a certain effective realism, it must as a whole be pronounced savourless, forced, and as leaving unmoved those springs of laughter and of tears which are the common fountain of humour. *Rameau's Nephew* is a far superior performance. If there were any inevitable compulsion to name a masterpiece for Diderot, one must select this singular "farce-tragedy." Its intention has been matter of dispute; whether it was designed to be merely a satire on contemporary manners, or a reduction of the theory of self-interest to an absurdity, or the application of an ironical clencher to the ethics of ordinary convention, or a mere setting for a discussion about music; or a vigorous dramatic sketch of a parasite and a human original. There is no dispute as to its curious literary flavour, its mixed qualities of pungency, bitterness, pity, and, in places, unflinching shamelessness. Goethe's translation (1805) was the first introduction of *Rameau's Nephew* to the European public. After executing it, he gave back the original French manuscript to Schiller, from whom he had it. No authentic French copy of it appeared until the writer had been nearly forty years in his grave (1823).

It would take several pages of this encyclopædia merely to contain the list of Diderot's miscellaneous pieces, from an infinitely graceful trifle like the *Regrets on My Old Dressing Gown* up to *D'Alembert's Dream*, where he plunges into the depths of the controversy as to the ultimate constitution of matter and the meaning of life. It is a mistake to set down Diderot for a coherent and systematic materialist. We ought to look upon him "as a philosopher in whom all the contradictions of the time struggle with one another" (Rosenkranz). That is to say, he is critical and not dogmatic. There is no unity in Diderot, as there was in Voltaire or in Rousseau. Just as in cases of conduct he loves to make new ethical assumptions and argue them

out as a professional sophist might have done, so in the speculative problems as to the organization of matter, the origin of life, the compatibility between physiological machinery and free will, he takes a certain stand-point, and follows it out more or less digressively to its consequences. He seizes an hypothesis and works it to its end, and this made him the inspirer in others of materialist doctrines which they held more definitely than he did. Just as Diderot could not attain to the concentration, the positiveness, the finality of aim needed for a masterpiece of literature, so he could not attain to those qualities in the way of dogma and system. Yet he drew at last to the conclusions of materialism, and contributed many of its most declamatory pages to the *Système de la Nature* of his friend D'Holbach,—the very Bible of atheism, as some one styled it. All that he saw, if we reduce his opinions to formulas, was motion in space: "attraction and repulsion, the only truth." If matter produces life by spontaneous generation, and if man has no alternative but to obey the compulsion of nature, what remains for God to do?

In proportion as these conclusions deepened in him, the more did Diderot turn for the hope of the race to virtue; in other words, to such a regulation of conduct and motive as shall make us tender, pitiful, simple, contented. Hence his one great literary passion, his enthusiasm for Richardson, our English novelist. Hence, also, his deepening aversion for the political system of France, which made the realization of a natural and contented domestic life so hard. Diderot had almost as much to say against society as even Rousseau himself. The difference between them was that Rousseau was a fervent theist. The atheism of the Holbachians, as he called Diderot's group, was intolerable to him; and this feeling, aided by certain private perversities of humour, led to a breach of what had once been an intimate friendship between Rousseau and Diderot (1757). Diderot was still alive when the *Confessions* appeared, and he was so exasperated by Rousseau's stories about Grimm, then and always Diderot's intimate, that in 1782 he transformed a life of Seneca, that he had written four years earlier, into an *Essay on the Reigns of Claudius and Nero*, which is much less an account of Seneca than a vindication of Diderot and Grimm, and is one of the most rambling and inept productions in literature. As for the merits of the old quarrel between Rousseau and Diderot, we may agree with the latter, that too many sensible people would be in the wrong if Jean Jacques was in the right.

Varied and incessant as was Diderot's mental activity, it was not of a kind to bring him riches. He secured none of the posts that were occasionally given to needy men of letters; he could not even obtain that bare official recognition of merit which was implied by being chosen a member of the Academy. The time came for him to provide a dowry for his daughter, and he saw no other alternative than to sell his library. When the empress Catherine of Russia heard of his straits, she commissioned an agent in Paris to buy the library at a price equal to about £1000 of our money, and then she handsomely requested the philosopher to retain the books in Paris until she required them, and to constitute himself her librarian, with a yearly salary. In 1773 Diderot started on an expedition to thank his imperial benefactress in person, and he passed some months at St Petersburg. The empress received him cordially. The strange pair passed their afternoons in disputes on a thousand points of high philosophy, and they debated with a vivacity and freedom not usual in courts. "Fi, donc," said Catherine one day, when Diderot hinted that he argued with her at a disadvantage, "is there any difference among men?" Diderot returned home in 1774. Ten years remained to him, and he spent them in the industrious acquisition of new knowledge, in the composition

of a host of fragmentary pieces, some of them mentioned above, and in luminous declamations with his friends. All accounts agree that Diderot was seen at his best in conversation. "He who only knows Diderot in his writings," says Marmontel, "does not know him at all. When he grew animated in talk, and allowed his thoughts to flow in all their abundance, then he became truly ravishing. In his writings he had not the art of ensemble; the first operation which orders and places everything was too slow and too painful to him." Diderot himself was conscious of the want of literary merit in his pieces. In truth he set no high value on what he had done. It is doubtful whether he was ever alive to the waste that circumstance and temperament together made of an intelligence from which, if it had been free to work systematically, the world of thought had so much to hope. He was one of those simple, disinterested, and intellectually sterling workers to whom their own personality is as nothing in presence of the vast subjects that engage the thoughts of their lives. He wrote what he found to write, and left the piece, as Carlyle has said, "on the waste of accident, with an ostrich-like indifference." When he heard one day that a collected edition of his works was in the press at Amsterdam, he greeted the news with "peals of laughter," so well did he know, the haste and the little heed with which those works had been dashed off.

Diderot died in the month of July 1784, six years after Voltaire and Rousseau, one year after his old colleague D'Alembert, and five years before D'Holbach, his host and intimate for a lifetime. Notwithstanding Diderot's peals of laughter at the thought, there is now just completed—nearly a hundred years since his death—an elaborate and exhaustive collection of his writings in twenty stout volumes, edited by MM. Assézat and Tourneux. (J. MO.)

DIDO, or ELISA, the reputed founder of Carthage, was the daughter of Mutgo, Belus, or Agenor, king of Tyre. She may have been an historical character, but the stories told of her by Justin and Virgil differ essentially. She was worshipped at Carthage, and as a deity may be identified with *Juno Coelestis*, the Roman form of the Phœnician Astarte.

DIDOT, the name of a family of learned French printers and publishers.

FRANÇOIS DIDOT (1689–1757), founder of the family, was born at Paris. He began business as a bookseller and printer in 1713, and among his undertakings was a collection of the travels of his friend the Abbé Prévost, in 20 volumes (1747). It was remarkable for its typographical perfection, and was adorned with many engravings and maps.

FRANÇOIS AMBROISE DIDOT (1730–1804), son of François, made important improvements in type-founding, and was the first to attempt printing on vellum paper. Among the works which he published was the famous collection of French classics prepared by order of Louis XVI for the education of the Dauphin, and the folio edition of *L'Art de vérifier les dates*.

PIERRE FRANÇOIS DIDOT (1732–1795), brother of the preceding, devoted much attention to the art of type-founding and to paper-making. Among the works which issued from his press was an edition in folio of the *Imitatio Christi* (1788).

HENRI DIDOT (1765–1852), son of Pierre François, is celebrated for his "microscopic" editions of various standard works, for which he engraved the type when nearly seventy years of age. He was also the engraver of the *assignats* issued by the Constituent and Legislative assemblies and the Convention.

DIDOT SAINT-LÉGER, second son of Pierre François, was the inventor of the paper-making machine known in England as the Didot machine.

PIERRE DIDOT (1760–1853), eldest son of François Ambroise, is celebrated as the publisher of the beautiful "Louvre" editions of Virgil, Horace, and Racine. The Racine, in 3 volumes folio, was pronounced in 1801 to be "the most perfect typographical production of all ages."

FIRMIN DIDOT (1764–1836), second son of François Ambroise, sustained the reputation of the family both as printer and type-founder. He invented or revived the process of stereotyping, coined its name, and first made use of the process in his edition of Callet's *Tables of Logarithms* (1795), in which he secured an accuracy till then unattainable. He published stereotyped editions of French, English, and Italian classics at a very low price. He was the author of two tragedies—*La Reine de Portugal* and *La Mort d'Annibal*; and he wrote metrical translations from Virgil, Tyrtæus, and Theocritus.

AMBROISE FIRMIN DIDOT (1790–1876), was the eldest son of the preceding. After receiving a classical education, he spent three years in Greece and in the East; and on the retirement of his father in 1827 he undertook, in conjunction with his brother Hyacinthe, the direction of the publishing business. Their greatest undertaking was a new edition of the *Thesaurus Græcæ Linguae* of Henry Stephens, under the editorial care of the brothers Dindorf and M. Hase (9 vols. 1855–59). Among the numerous important works published by the brothers, the 200 volumes forming the *Bibliothèque des auteurs grecs*, *Bibliothèque latine*, and *Bibliothèque française* deserve special mention. Ambroise Firmin Didot was the first to propose (1823) a subscription in favour of the Greeks, then in insurrection against Turkish tyranny. Besides a translation of Thucydides (1833), he wrote the articles "Estienne" in the *Nouvelle Biographie Générale*, and "Typographie" in the *Ency. Mod.*, as well as *Observations sur l'orthographe française* (1867), &c. In 1875 he published a very learned and elaborate monograph on Aldus Manutius. His collection of MSS., the richest in France, was said to be worth, at the time of his death not less than 2,000,000 francs.

DIDRON, ADOLPHE NAPOLEON (1806–1867), French archaeologist, was born at Hautvillers, in the department of Marne, March 13, 1806. At first a student of law, he began in 1830, by the advice of Victor Hugo, to apply himself to the study of the Christian archaeology of the Middle Ages. After visiting and examining the principal churches, first of Normandy, then of Central and Southern France, he was on his return appointed by M. Guizot secretary to the Historical Committee of Arts and Monuments (1835); and in the following years he delivered several courses of lectures on Christian iconography at the Bibliothèque Royale. In 1839 he visited Greece for the purpose of examining the art of the Eastern Church, both in its buildings and its manuscripts. In 1844 he originated the *Annales Archéologiques*, a periodical devoted to his favourite subject, which he edited until his death. In 1845 he established at Paris a special archaeological library, and at the same time a manufactory of painted glass. In the same year he was admitted to the Legion of Honour. His most important work is the *Iconographie Chrétienne*, of which, however, the first portion only, *Histoire de Dieu* (1843), was published. It was translated into English by E. J. Millington. Among his other works may be mentioned the *Manuel d'Iconographie Chrétienne grecque et latine* (1845), the *Iconographie des chapiteaux du palais ducal de Venise* (1857), and the *Manuel des objets de bronze et d'orfèvrerie* (1859). He died November 13, 1867.

DIDYMUS of Alexandria, an ecclesiastical writer, born in 309 or 314. Although he became blind at the age of four, before he had learned to read, he succeeded in mastering the whole circle of the sciences then known; and on enter-

ing the service of the church he was placed at the head of the Alexandrian theological school. He died in 394 or 399. Most of his theological works are lost. We possess, however, a Latin translation by Jerome, who was one of his pupils, of his Treatise on the Holy Ghost (*Liber de Spiritu Sancto*), and a similar translation by Epiphanius of his Brief Comments on the Canonical Epistles (*Breves Enarrationes in Epistolas Canonicas*). A Treatise against the Manichæans (*Liber adversus Manichæos*) is extant in the original Greek, and was first published at Bologna in 1769.

DIE (*Dea Vocontiorum*), the capital of an arrondissement in the department of Drôme, in France, is situated on the right bank of the Drôme, at the foot of Mont Glandaz, in a wide and fertile plain. The manufactures are woollen cloth, paper, leather, and silk; there is some trade in mules, cattle, and wood; and the neighbourhood produces excellent fruit, and the white wine called "Clairette de Die." The town was formerly the seat of a bishop, and, previous to the revocation of the Edict of Nantes in 1685, of a Calvinistic university. The most interesting structures of Die are the old cathedral, with granite columns from an ancient temple of Cybele, and a porch of the 11th century; the episcopal palace, the walls, flanked by towers, and the ruins of a castle—all of considerable age; the triumphal arch on the road towards Gap, known as the Porte St Marcel, portions of an aqueduct, and other Roman remains. In the vicinity are several mineral springs. The population in 1872 was 3876.

DIE SINKING. The preparation of dies for stamping coins and medals is a work requiring considerable skill and care. The steel selected should be of moderately fine grain and uniform texture, and, when polished, should show no spots or patches under a magnifying glass. Two short lengths having been cut from bars of this, and forged into rough dies, are next made as soft as possible by careful annealing,—being put in an iron pot of animal charcoal, heated to a cherry red, and allowed to cool gradually. After being faced up flatly and smoothly in a lathe, they pass into the hands of the engraver, who traces upon them their appropriate images, obverse and reverse, and works these out, with steel tools, in intaglio. (The inscription is generally stamped with punches and hammer.) The new matrices, or maternal dies, when, after repeated impressions on clay, &c., and alteration, they are found correct, are ready for hardening—a process simple enough as regards plain steel, but here very critical, seeing that a delicate engraving has to be kept intact. Each matrix is first protected with a mask, composed of fixed oil thickened with animal charcoal, or of lampblack and linseed oil. They are then placed face downwards in a crucible, and burned in animal charcoal. After being heated to a cherry red they are taken out with a pair of tongs, plunged in a large body of water, moved about rapidly till all noise ceases, and left in the water till quite cool. If the matrix pipes or sings, there is probably a crack in it. The hardened die is next polished and tempered,—the former by holding it against a running iron disc coated with flour-emery and oil; the latter by putting it in water, which is gradually raised to the boiling point, then allowing it to cool slowly, or by placing it on a heated bar of iron till it acquires a rich straw colour. To increase its strength an iron ring may be shrunk upon it like a mechanical jacket. The matrix, treated as here described, might now be used to multiply coins or medals, but it is preferred to use it for first producing punches, or steel impressions in relief. With this view a steel block is procured, softened by annealing, and turned in the lathe, being made flat at the bottom and obtusely conical at the top. The block is put in the bed of a die-stamping press, and the matrix brought

down on it with force by means of the central screw. Thus a copy is produced in relief on the conical surface. Further strokes may be required to perfect it, and the punch is therefore first re-annealed (its surface having been hardened by compression), then replaced in the press; the matrix, detached from the screw, is fitted on to it, and pressed in contact by the descent of a block of steel attached to the screw. Thus, after repeated blows and frequent annealing, the impression is completed, and after being retouched by the engraver is hardened and tempered like the matrix. The matrix is now laid aside, and the punch used to produce any number of steel dies by an operation substantially similar to that by which the punch itself was obtained. These are, of course, *fac-similes* of the matrix, and when completed are used for purposes of coinage. Besides coining and medalling, dies are required for a variety of purposes, such as the manufacture of buttons, steel seals, screws, and ornamental articles of metal, calico printing, &c.

DIEBITSCH-SABALKANSKI, HANS KARL FRIEDRICH ANTON (1785–1831), Count von Diebitsch and Narden, Russian field-marshal, was born in Silesia, May 13, 1785. He entered the Prussian army at the age of twelve; but four years later, by the desire of his father, a Prussian officer who had passed into the service of Russia, he also did the same. He served in the campaign of 1805, and was wounded at Austerlitz, fought at Eylau and Friedland, and after Friedland was promoted captain. During the next five years of peace he devoted himself to the study of military science, engaging once more in active service in the campaign of 1812. He distinguished himself by the recapture of Polozk; and by his defence of an important post he saved Wittgenstein's corps in retreat. He was now raised to the rank of major-general. In conjunction with General Yorck he took possession of Berlin. After the battle of Lützen he was sent into Silesia and took part in negotiating the secret treaty of Reichenbach. Having distinguished himself at the battles of Dresden and Leipsic, he was promoted lieutenant-general. In 1814 Diebitsch strongly urged the march of the allies on Paris; and after their entry, the emperor Alexander conferred on him the order of St Alexander Newski. In 1815 he married, attended the Congress of Vienna, and was afterwards made adjutant-general to the emperor. As chief of the imperial staff he accompanied the emperor to Taganrog and was present at his death. He obtained the confidence of the emperor Nicholas, and was created baron and afterwards count. In the Turkish war of 1828–1829 Diebitsch had the chief command; he took Varna, crossed the Balkan, and concluded peace at Adrianople. His passage of the Balkan is commemorated by his surname Sabalkanski; it procured him the rank of field-marshal. On the outbreak of the insurrection in Poland, in 1830, he was appointed to the chief command. His good genius, however, now failed him. After the battle of Ostrolenka he transferred his headquarters to Kleckzewo, near Pultusk, where he died of cholera, June 10, 1831.

DIEPENBECK, ABRAHAM VAN (1599–1675), was born at Herzogenbusch, and studied painting at Antwerp, where he became one of Rubens's "hundred pupils." Rubens complains in his letters that, being overwhelmed with applications for apprentices' indentures, he refused to accept as disciples even the children of some of his best friends. Diepenbeck was one of those who was fortunate enough to obtain admission to Rubens's workshop. But he was not one of the cleverest of Rubens's followers, and he succeeded, at the best, in imitating the style and aping the peculiarities of his master. We see this in his earliest pictures—a portrait dated 1629 in the Munich Pinakothek, and a Distribution of Alms of the same period in the same