

carrying out the principles of the Reformation than was done in the succeeding age, so as to place the dogmatic system on a surer basis. Schleiermacher exercised great influence on theological thought; and though he did not succeed in emancipating himself from the pantheistic principles of his philosophy, his mode of conceiving Christianity and its relation to theology has been fruitful of good results. By a large number of divines it has been felt to be unsatisfactory to base, as was practically done formerly, the whole system of theology on the one doctrine of the inspiration of Scripture; and a broader foundation, as well as a more living conception, has been sought for it, by recognizing as its subject-matter, not merely the sayings of Scripture, but that living Christianity which it is the direct object of the Bible to produce and reveal. This is really a taking up and carrying out more fully of the principles of the Reformation; and it is in this line that dogmatic seems to be cultivated with most prospect of success and stability. There is in the present day much confusion in this as in many other departments of theology, and systems of the most diverse contents and on the most diverse principles are produced in abundance; but the line in which such men as Nitzsch, Martensen, Julius Müller, Ebrard, Oosterzee, Ritschl, and others have been labouring is that which at once maintains the substance of what has been gained in former ages, and is free to welcome modifications and developments on sound and firmly based principles.

*Literature.*—The literature of dogmatic is exceedingly rich and varied, and only the more important and influential works can be mentioned here. Before the Reformation, however, though there are many treatises of primary importance on particular doctrines, and though the more comprehensive works have an historical value, yet there is no complete system constructed on sound principles, so as to be of much direct use. Calvin's *Institutio Religionis Christianae* is the first great work, embracing the whole subject, that is still of direct and primary importance. It is distinguished by a depth of insight into the principles of Christian doctrine, a comprehensive grasp and clear arrangement of their details, a reverence and sobriety in the interpretation and application of Scripture, and a spirit of Christian earnestness and piety that have never been surpassed. Of the later dogmatic systems in the Reformed Church, some are brief compends, among which the *Theologia Medulla* of William Ames, the English puritan, is specially distinguished for precision of thought and power of construction; others are much larger, and greatly exceed in the length and minuteness of their discussions the work of Calvin. Among them Francis Turretin's *Institutio Theologiae Elencticae* (1679) is remarkable for the logical power with which he maintains the strict Calvinistic doctrine on all the points controverted in his day. Peter Van Maastricht's *Theoretico-Practica Theologia* (1682-7), is a favourable specimen of the Dutch theology of the time—laborious, accurate, and at the same time profound and spiritual. Of the federal school, as it is called, which exercised great influence on the popular theology of this country, Hermann Witsius's *Economia Fœderum* is a very able and suggestive production. The Arminian system is well represented by the *Theologia Christiana* of Philip Limborch (1686), a work written in a clear, biblical, and conciliatory style.

The Lutheran dogmatic works are even more colossal and voluminous than the Reformed; the greatest of them, John Gerhard's *Loci Theologici* (1609-22), shows a spirit of piety, as well as great learning, exactness of thought, and logical skill. He occupies a middle position between the more rigidly orthodox such as Hutter and Calovius, and the so-called syncretism of Calixtus. Of the same general character are the *Institutiones Theologiae Dogmaticae* of John Francis Buddeus (1724). A very fair idea of the contents of the Lutheran dogmatic works may be obtained from Schmid's (of Erlangen) compendious *Dogmatik der evangelisch-Lutherischen Kirche* (1853), which consists mainly of quotations from the old divines on the different doctrines of the system, and from Luthard's *Compendium der Dogmatik*. In this country no important systematic treatise on dogmatic as a whole appeared till the publication of Dr George Hill's *Lectures in Divinity* in 1821, a work distinguished by lucid arrangement of topics, and clear and cautious statement of doctrines and exposition of their evidence, though lacking somewhat in spiritual warmth. Dr Chalmers's *Institutes of Theology* (1849) have this last quality in a very high degree, and follow a method that brings dogmatic into closer connection with Christian experience than had been usual; but the system is very imperfectly filled up, and is marked more by brilliant and suggestive thoughts amply illustrated, than by thorough and minute investigation.

The modern era of dogmatic may be said to have been opened by Schleiermacher's *Christliche Glaube* (1821), a work of great genius, learning, and power, which did good service in putting an end to the previously prevalent rationalism, though in some essential respects of a doubtful and defective character. Nearly all who have worked at dogmatic since have been stimulated and influenced more or less by Schleiermacher; but those who have received most from him have in general left behind the pantheistic and emotional elements of his system, and approached nearer to the old faith of the church. Among other works on dogmatic may be mentioned Nitzsch's *System der Christlichen Lehre*, containing in short compass much clear, profound, and enlightening thought, and Martensen's *Christliche Dogmatics*, with his 'comprehensive, philosophic, and suggestive views. One part of Schleiermacher's system which is given up by these and most modern theologians—his determinism—has been rigorously carried out by Alexander Schweizer in Zürich (*Glaubenslehre der Reformirten Kirche*) and Scholten in Leyden (*Dogmatics Christiana Initia; De Leer der Hervormde Kerk*). Against the former Ebrard has made a vehement and keen protest in his *Christliche Dogmatik*; while the latter has, since publishing these works, given up belief in supernaturalism entirely. Oosterzee's *Christian Dogmatics* is a very useful and judicious exhibition of a moderate Calvinistic system.

Of the theologians who endeavour to reproduce more exactly the old Lutheran orthodoxy, the chief are Philippi, whose *Kirchliche Glaubenslehre* is very strictly confessional, and Kahnis, who in his *Lutherische Dogmatik* displays a more liberal and critical spirit.

In a similar way, Dr Charles Hodge of Princeton has restated the Calvinistic system of the 17th century in his *Systematic Theology*, which shows a wonderful acquaintance with the multifarious modern literature of the subject, great logical power, and an adherence to the old doctrines that is not in the least shaken by all the diverging views and arguments with which he is so familiar.

For fuller accounts of the literature and history of dogmatic, reference may be made to Hagenbach's *Encyclopädie u. Methodologie der theologischen Wissenschaften*, to the same author's *Dogmengeschichte*, and to Dörner's *Geschichte der Protestantischen Theologie*. (J. S. C.)

**DOGWOOD** (according to Prior, Ang. Sax. *dole*, a brooch-pin), the name applied to plants of the genus *Cornus*, of the natural order *Cornaceae* or *cornels*. The common dogwood, prick-wood, skewer-wood, or so-called dogberry, *C. sanguinea*, is a shrub reaching a height of 8 or 9 feet, common in hedges, thickets, and plantations in Great Britain. Its branches are dark-red; the leaves egg-shaped, pointed, about 2 inches long by 1½ broad, and turning red in autumn; and the flowers dull white, in terminal cymes. The fruits are of a black purple, are bitter, and one-seeded, and contain a considerable percentage of oil, which in some places is employed for lamps, and in the manufacture of soap. The wood is white and very hard, and like that of other species of the genus is used for making ladder-spokes, wheel-work, skewers, forks, and other implements, and gunpowder charcoal. The red berries of the dwarf species, *C. suecica*, of the Scotch Highlands are eaten, and are reputed to be tonic in properties. *C. mascula*, the Cornelian Cherry, a native of Europe and Northern Asia, bears a pulpy and edible fruit, which when unripe contains much tannin. It is the *Akenia* of the Greeks, and the *Kizziljek* of the Turks; by the latter the wood is employed for giving a red dye. The bark of the handsome Flowering Dogwood, *C. florida*, and of other American species, is valued as a stomachic and febrifuge, and is administered as a substitute for Peruvian bark. The Jamaica Dogwood, the root-bark of which is poisonous, is the species *Piscidia Erythrina*, of the natural order *Leguminosae*.

**DOL**, a town of France, in the department of Ille-et-Vilaine, about 15 miles by rail from St Malo, on an eminence in the midst of a marshy plain, protected from the inroads of the sea by a dyke of the 12th century, which extends for a distance of 22 miles. A quiet, sombre, agricultural little place, with nothing more remarkable in its modern life than the corn-market which is held in the old Carmelite church of Notre-Dame-sous-Dol, it preserves, in the remains of its ramparts and its ditch, the memory of the time when it was one of the most important fortresses

on the frontier between Brittany and Normandy. The streets are still rendered picturesque by the dark houses of the 14th and 15th centuries, which form deep arcades by the projection of their upper stories; and, high above all, in spite of its five hundred years, rises the grey granite of the cathedral, which formerly ranked as the metropolitan church of all Brittany, and still keeps fresh the name of that old Bishop St Samson, who, having fled, as the legend tells, from the Saxon invaders of England, selected this spot as the site of his monastery. To the architect it is interesting for the English character of its design, and to the antiquarian for its stained glass windows of the 13th century, its tombs, and its carvings. The town was twice besieged by William the Conqueror, had thrice to defend itself during the wars of the League, and in 1793 witnessed the defeat of the republican forces by the Vendéans who had taken refuge within its walls. About a mile and a half from the town is the *Pierre du champ dolant*, a menhir about 30 feet above the ground, not far off stands the great granite rock of Mont Dol, about 200 feet in height, and surmounted by the chapel of Notre Dame de l'Espérance; and about 10 miles to the south is the castle of Combourg where Chateaubriand spent his early days. Population in 1875, 3356.

**DOLABELLA**, PUBLIUS CORNELIUS, a Roman general notorious for his profligacy, was born about 70 B.C. His vicious character made itself apparent even in his early years. Before he attained his majority he is said to have been more than once guilty of capital crimes, from the punishment of which he was only delivered through the advocacy of Cicero. In the year 50 he forced his wife Fabia to leave him, and married Tullia, the daughter of Cicero, who strongly opposed the union. Dolabella's motive in establishing this connection was to prevent Cicero from giving evidence in favour of Appius Claudius, whom he had accused of having violated the sovereign rights of the people. In the following year, his numerous creditors having become clamorous, he was forced to quit Rome, and betook himself to the camp of Cæsar, to the great regret of his father-in-law. During Cæsar's absence in Spain, Dolabella commanded the fleet in the Adriatic, but he did not gain any distinction. He took part in the battle of Pharsalus (48), after which he returned to Rome, in the expectation, delusive as it proved, that Cæsar would give him a substantial reward for his services, and so enable him to pay his debts. To gain immunity from the urgent demands of his creditors, he procured his election to the tribuneship, which he had no sooner done than he introduced a bill (*rogatio*) proposing that all debts should be cancelled. This was strongly resisted by his colleagues, and two parties were formed, between whom more than one bloody encounter took place in the streets of the city. On Cæsar's return from Alexandria he saw the expediency of removing Dolabella from Rome, and accordingly took him as one of his generals in the expedition to Africa and Spain. Dolabella was ambitious of the consulship, and obtained a promise of it from Cæsar for the year 44. The latter, however, influenced partly by the strong opposition of Antony, assumed the office himself, and deferred the fulfilment of his promise to Dolabella until he should set out on his expedition against the Parthians. The assassination of Cæsar occurring before this arrangement could be carried out, Dolabella at once seized the insignia of the consulship, and, by making friends with Brutus and the other assassins, was confirmed in the office he had usurped. To ingratiate himself still further with the republican party, he caused an altar erected in honour of Cæsar to be thrown down, and many of those who had sought to offer sacrifices on it to be crucified or thrown from the Tarpeian rock. He did not hesitate at once to change sides, however, when

Antony made it his interest to do so by offering him the command of the expedition against the Parthians and the province of Syria. An unduly protracted and circuitous march was signalized by rapacious extortion, which became still more rapacious when at length Dolabella reached Syria. His crowning iniquity was the murder of Trebonius at Smyrna, which, according to Cicero's account, was preceded by two day's torture for the purpose of discovering the locality and amount of the treasure contained in the town. On hearing of this gross abuse of power, the senate outlawed Dolabella, and declared him a public enemy. Cassius was appointed to supersede him, proceeded to Asia Minor, and had taken Laodicea, when Dolabella in despair caused himself to be killed by one of his own soldiers, 43 B.C.

**DOLCE**, LUDOVICO, or LUIGI (1508-1568 or 1569), one of the most laborious and multifarious writers of Italy in the 16th century, was a native of Venice, and belonged to a family of honourable tradition but decadent fortune. He received a good education, and early undertook the task of maintaining himself by his pen. His life, even more destitute of outward events than such a life usually is, may be briefly summed up in one word—he wrote. Translations from Greek and Latin, epics, satires, histories, plays, and treatises on language and art followed each other in rapid succession, till the whole number amounted to upwards of 70 works. In his own day his industry was rewarded by no small amount of fame; but he is now mainly memorable as the author of *Marianna*, a tragedy from the life of Herod, which was recast in French by Tristan and by Voltaire, and still keeps a place on the stage. Four licentious comedies, *Il Ragazzo* (1541), *Il Capitano* (1545), *Il Marito* (1560), *Il Ruffiano* (1560), and seven of Seneca's tragedies complete the list of his dramatic efforts. In one epic—to translate the title-page—"he has marvellously reduced into *ottava rima* and united into one narrative the stories of the Iliad and the Æneid;" in another he devotes 39 cantos to a certain Primaleone, son of Palmerius; in a third he celebrates the first exploits of Count Orlando; and in a fourth he sings of the Paladin Sacripante. A life of the emperor Charles V. and a similar account of Ferdinand I., published respectively in 1560 and 1566, are his chief historical productions; and among his minor treatises it is enough to mention the *Osservazioni sulla lingua volgare*, 1550; the *Dialogo della pittura*, 1557; and the *Dialogo nel quale si ragiona del modo di accrescer la memoria*, 1552.

See Tiraboschi, *Storia*, &c., vii.; Klein, *Geschichte des Dramas*, vol. v.

**DOLCI**, CARLO, or CARLINO (1616-1686), a painter of considerable celebrity, was born at Florence in May 1616. He was the grandson of a painter on the mother's side, and became a disciple of Jacopo Vignali; and when only eleven years of age he attempted a whole figure of St John, and a head of the infant Christ, which received extraordinary approbation. He afterwards painted a portrait of his mother, and displayed a new and delicate style which brought him into notice, and procured him extensive employment at Florence (from which city he hardly ever moved) and in other parts of Italy. Dolci used his pencil chiefly in sacred subjects, and bestowed much labour on his pictures. In his manner of working he was remarkably slow. It is said that his brain was affected by seeing Luca Giordano, in 1682, despatch more business in four or five hours than he could have executed in as many months, and that he hence fell into a state of hypochondria, which compelled him to relinquish his art, and soon brought him to the grave. His works are not very numerous. He generally painted in a small size, although there are a few pictures by him as large as life. He died at Florence in January

1686, leaving a daughter (Agnes), who arrived at some degree of excellence in copying the works of her father.

Carlo Dolci holds somewhat the same rank in the Florentine that Sassoferrato does in the Roman school. Without the possession of much genius, invention, or elevation of type, both these artists produced highly wrought pictures, extremely attractive to some tastes. The works of Dolci are easily distinguishable by the delicacy of the composition, and by an agreeable tint of colour, improved by judicious management of the chiaroscuro, which gives his figures a striking relief; he affected the use of ultramarine, much loaded in tint. "His pencil," says Pilkington, "was tender, his touch inexpressibly neat, and his colouring transparent; though he has often been censured for the excessive labour bestowed on his pictures, and also for giving his carnations more of the appearance of ivory than the look of flesh." All his best productions are of a devout description; they frequently represent the patient suffering of Christ or the sorrows of the Mater Dolorosa. Dolci was, in fact, from early youth, exceedingly pious; it is said that during passion week every year he painted a half-figure of the Saviour. His sacred heads are marked with pathetic or at least strongly sentimental emotion. There is a want of character in his pictures, but the general tone accords with the idea of the passion portrayed. Among the best works of this master are the St Sebastian; the Four Evangelists, at Florence; Christ Breaking the Bread, in the marquis of Exeter's collection at Burleigh; the St Cecilia in Dresden; an Adoration of the Magi; and in especial St Andrew praying before his crucifixion, in the Pitti Gallery, his most important composition, painted in 1646; also several smaller pictures, which are highly valued, and occupy honourable places in the richest galleries.

DÔLE, a town of France, at the head of an arrondissement in the department of Jura, 28 miles N. of Lons-le-Saulnier, occupying the declivity of a hill on the right bank of the Doubs, which is there accompanied by the canal between the Rhone and the Rhine. It is the seat of a tribunal of primary instance, and has a Jesuit college, an agricultural society, a school of design, a theatre, a museum, and a public library of upwards of 40,000 volumes. The principal public buildings are the court-house, originally a Franciscan monastery dating from 1572; the church of Notre Dame, a Gothic structure of the 16th century; the Hôtel-Dieu, the prison, the barracks, two hospitals, and the ancient tower of Vergy. Among the manufactures of the town are straw hats, hosiery, chemicals, leather, and agricultural implements; and it carries on a good trade in agricultural produce, wood, iron, and marble. Dôle is believed to have been a station on the Roman road from Lyons to the Rhine, and it still preserves what seem to be remains of an aqueduct, a bridge, and a theatre, of Roman construction. From 1423 to 1481 it was the seat of a university; but there can have been but little study in the year 1479 when the town was taken by Louis XI., and so completely sacked that only Jean Vurry's house, as it is still called, and other two buildings were left standing. It subsequently came into the hands of the Spaniards, and in 1530 was fortified by Charles V. In 1636 it was able to hold out against the prince of Condé; but in 1668 and 1674 it was captured by the French, and on the latter occasion was deprived of its defences. Till Besançon was incorporated with the province, Dôle ranked as the capital of Franche Comté, and was the seat of a *parlement*.

DOLET, ÉTIENNE (1509-1546), a French scholar and printer, whose fame is due as well to the painful romance of his life as to the high importance of his labours. A tradition, of what authority it is hard to say, makes him the illegitimate son of Francis I.; and it is evident that he

was at least connected with some family of rank and wealth. From Orleans, where he was born, he was taken to Paris about 1521; and after enjoying there the instruction of Nicolas Bérauld, the teacher of Coligni, he proceeded in 1526 to Padua. The death of his friend and master, Simon de Villanova, led him, in 1529, to accept the post of secretary to Jean de Langeac, French ambassador to the republic of Venice; but he managed, in spite of his new occupation, to attend the lectures of the Venetian scholar Battista Egnazio, and to write Latin love poems to some Venetian Elena, who died, however, before he left the city. Returning to France in 1530 he proceeded to Toulouse for the study of law; but there he soon became involved in the violent disputes then raging between the different "nations" of the university, roused the anger of the public authorities by his keen condemnation of some of their measures, was thrown into prison, ran the risk of being assassinated, and was finally banished by a decree of the *parlement*. In 1535 he entered the lists against Erasmus in the famous Ciceronian controversy, by publishing, through Sebastian Gryphe at Lyons, a *Dialogus de Imitatione Ciceroniana*; and the following year saw the appearance of his two folio volumes *Commentariorum Linguae Latinae*. In 1537 he obtained from Francis I. a privilege to print during ten years any works in Latin, Greek, Italian, or French which were the product of his own pen or had received his supervision; and accordingly, on his release from an imprisonment occasioned by his justifiable homicide of a painter Campaniui, he commenced at Lyons his typographical and editorial labours. That he was not altogether unaware of the dangers to which he was exposed from the bigotry and fierce-heartedness of the times is shown not only by the tone of his mottoes—*Præserve moi, Seigneur, des calomnies des hommes, and Durior est spectata virtutis quam incognita conditio*—but also by the fact that he endeavoured first of all to conciliate the theological wolves by publishing a *Cal. christianus*, or Christian moralist, in which he made profession of his creed. The catholicity of his literary appreciation, in spite of his ultra-Ciceronianism, was soon displayed by the variety of the works which proceeded from his press—ancient and modern, sacred and secular, from the New Testament in Latin to Rabelais in French. But long before the term of his privilege expired his labours were interrupted by the machinations of his enemies, who neither shrank from bringing against him what was then the most terrible of all accusations, nor relented in their pursuit till their purpose was completely realized. From a first imprisonment of fifteen months their victim was released by the advocacy of Pierre Duchatel, bishop of Tulle; and from a second he escaped by his own ingenuity; but, venturing back from Piedmont, whither he had fled in order that he might print at Lyons the letters by which he appealed for justice to the king of France, the queen of Navarre, and the *parlement* of Paris, he was again arrested, hurried up to the capital, branded as a relapsed atheist by the theological faculty of the Sorbonne, and on the 3d of August 1546 put to the torture, strangled, and burned in the Place Maubert. On his way thither he is said to have composed the punning pentameter—*Non dolet ipse Dolet, sed pia turba dolet*. As if in prophetic mockery of their own proceedings, the doctors of the Sorbonne based their decision on the three words *Rien du tout* or "Nothing at all," inserted by Dolet in a passage of the *Aziachus* of Plato, which even without them denied, if not so emphatically, the immortality of the soul: and this they did in spite of the fact that according to their own showing, his works must have been full of most damnable heresies, and had already in 1543 furnished excellent fuel to the hangman's fire. Whether Dolet is to be classed with the representatives of Protestantism or with the advocates of

anti-Christian rationalism has been frequently disputed; by the principal Protestants of his own time he was not recognized, and by Calvin he is formally condemned, along with Agrippa and his master Villanova, as having uttered execrable blasphemies against the Son of God; but, to judge by the religious character of a large number of the books which he translated or published, such a condemnation is altogether misplaced. His repeated advocacy of the reading of the Scriptures in the vulgar tongue is especially noticeable.

To the works already mentioned the following must be added:—A volume published by Simon Finet, without the author's knowledge, containing *Orationes duas in Tolosam, epistoliarum libri duo, carminum libri duo, and epistoliarum amicorum liber*, 1533; *De re navali liber*, 1537; *Genethiacum Claudii Doletii*, 1539 (a collection of Latin poems on the birth of his son, translated into French as *L'Avant-Naissance de Claude Dolet*, 1539); *La manière de bien traduire d'une langue en une autre, and De la ponctuation française*, 1541; *Le Manuel du Chevalier Chrétien and Le vrai moyen de se bien confesser*, both translated from Erasmus's Latin, 1542; *Bref Discours de la République française*, 1544; *Second Enfer*, 1544, a poem giving an account of his escape from prison, which was reprinted in 1836 by Techemer. See Née de la Rochelle, *Vie d'Estienne Dolet*, Paris, 1799; Joseph Boulmier, "Estienne Dolet," in the *Revue de Paris*, 1855, and a separate work, *Estienne Dolet, sa vie, &c.*, Paris, 1857; A. F. Didot, *Essai sur la Typographie. The process or trial of Dolet* was published in 1836, by A. H. Taillandier from the registers of the *parlement* of Paris.

DOLGELLY, a market and assize town of Merionethshire, North Wales, situated at the junction of the Aran with the Wrion, and at the northern base of Cader Idris, 19 miles S.W. of Bala and 9 miles E. of Barmouth, with both of which it is connected by railway. The town consists of a series of small squares and narrow streets, the houses being built of stone. It contains a market hall, assize hall, county gaol, and parish church. An old building, described as the Parliament House, is said to have been the place in which Owen Glendower assembled his parliament in 1404. Dolgelly, which is the principal town of Merionethshire, forms a local board district. There is an inconsiderable manufacture of coarse flannels and tweeds carried on by the inhabitants. Population in 1871, 2357.

DOLLOND, JOHN (1706-1761), the celebrated optician, was the son of a French refugee, a silk-weaver at Spitalfields, where he was born, June 10, 1706. He was early trained to his father's occupation, but made leisure for the acquisition of a knowledge of mathematics, physics, Greek, Latin, the elements of anatomy, and other subjects. In 1752 he abandoned silk-weaving in order to join his son Peter, who had entered upon business as an optical instrument-maker in Vine Court, and before long he became universally celebrated as an optician. His last and most important contribution to the *Philosophical Transactions*, for which he, in 1758, received the Copley medal of the Royal Society, gave a description of the various experiments, begun early in 1757, on the combined effect of water and prisms and lenses of glass, by which he was led to the discovery of a means of constructing achromatic lenses. Sir Isaac Newton had stated in his *Optics* "that all refracting substances diverged the prismatic colours in a constant proportion to their mean refraction," and consequently "that refraction could not be produced without colour," for which reason "no improvement could be expected in the refracting telescope." Dollond, however, found that as flint glass causes a greater dispersion in proportion to its refractive power than crown glass, achromatic magnified images could be obtained by using a combination of a doubly concave lens of the former substance with a doubly convex lens of the latter. As the two glasses to be combined were the segments of spheres of considerable curvature, the aberrations from their surfaces were very great, but by varying the surfaces he was enabled to make the aberrations equal, so that, as the refractions of the two glasses were contrary,

they corrected each other. In 1761 Dollond was appointed optician to the king, and became a fellow of the Royal Society. On September 30th of that year, whilst reading a work by Clairaut on the theory of the moon, he had an attack of apoplexy, of which he died in a few hours.

Dollond's published papers are "A letter to Mr James Short, F.R.S., concerning an Improvement of Reflecting Telescopes;" a second letter to Mr Short "Concerning a Mistake in M. Euler's Theorem for Correcting the Aberration in the Object-Glasses of Refracting Telescopes;" and "A Description of a Contrivance for measuring Small Angles."—*Phil. Trans.* 1763, pp. 103, 287, 178; *ibid.* 1754, p. 551; and "An Account of some Experiments concerning the different Refrangibility of Light," *ibid.*, 1758, p. 733.—See Kelly, *Life of John Dollond*, 3d ed. 1808.

DOLOMIEU, DÉODAT-GUY-SILVAIN-TANCRÈDE GRATET DE (1750-1801), a celebrated geologist and mineralogist, was born at Dolomieu, near Tour-du-Pin, in the department of Isère in France, June 24, 1750. He was admitted in his infancy a member of the Order of Malta. When in his 19th year he quarrelled with a knight of the galley on which he was serving, and in the duel that ensued killed him. In consonance with the statutes of his order, Dolomieu was condemned to death for his crime, but in consideration of his youth the grand master granted him a pardon, which, at the instance of Cardinal Torrigiani, was confirmed by Pope Clement XIII., and after nine months' imprisonment he was set at liberty. Throughout that period he had solaced himself with the study of the physical sciences, and during his subsequent residence at Metz he continued to devote himself to them. In 1775 he published his *Recherches sur la pesanteur des corps à différentes distances du centre de la terre*, and two Italian translations of mineralogical treatises by Cronstedt and Bergmann. These works gained for him the honour of election as a corresponding member of the Academy of Sciences at Paris. To obtain leisure to follow his favourite pursuits Dolomieu now threw up the commission which, since the age of fifteen, he had held in the carabineers, and in 1777 he accompanied the bailli De Rohan to Portugal. In the following year he visited Spain, and in 1780 and 1781 Sicily and the adjacent islands. Two months of the year 1782 were spent in examining the geological structure of the Pyrenees, and in 1783 the earthquake of Calabria induced him to go to Italy. The scientific results of these excursions are given in his *Voyage aux îles de Lipari; Mémoire sur le tremblement de terre de la Calabre; Mémoire sur les îles Ponces, et catalogue raisonné des produits de l'Etna*, and other works. In 1789 and 1790 he busied himself with an examination of the Alps, his observations on which form the subject of numerous memoirs published in the *Journal de Physique*. The mineral dolomite, which was named after him, was first described by Dolomieu in 1791. He returned to France in that year, bringing with him rich collections of minerals. On September 14, 1792, the Duc de la Rochefoucauld, with whom he had been for twenty years on terms of the closest intimacy, was assassinated at Forges, and Dolomieu retired with the widow and daughter of the duke to their estate of Roche Guyon, where he wrote several important scientific papers. The events of the 9th Thermidor (July 27, 1794) having restored the country to some tranquillity, Dolomieu recommenced his geological tours, and visited various parts of France with which he had been previously unacquainted. He was in 1796 appointed engineer and professor at the school of mines, and was chosen a member of the Institute at the time of its formation. At the end of 1797 he joined the scientific staff which in 1798 accompanied Bonaparte's expedition to Egypt. He had proceeded up the Nile as far as Cairo when ill health made his return to Europe necessary, and on March 7, 1797, he set sail from

Alexandria. His ship proving unseaworthy put into Taranto, and as Naples was then at war with France, all the French passengers were made prisoners. On May 22, they were carried by ship to Messina, whence, with the exception of Dolomieu, they embarked for the coast of France. Dolomieu had been an object of the hatred of the Neapolitan court since 1783, when he revealed to the grand master of his order its designs against Malta, and the calumnies of his enemies on that island served now as a pretext for his detention. He was confined in a pestilential dungeon, where, clothed in rags, and having nothing but a little straw for a bed, he languished during 21 months. To the complaint that if unsupplied with some necessary he should die, his jailer replied, "What does it matter to me if you do? I have to give account to the king of nothing but your bones." Dolomieu, however, did not abandon himself to despair. Deprived of writing materials, he made a piece of wood his pen, and with the smoke of his lamp for ink he wrote upon the margins of a Bible, the only book he still possessed, his *Traité de philosophie minéralogique* and *Mémoire sur l'espèce minérale*. Friends entreated, but in vain, for his liberty; it was with difficulty that they succeeded in furnishing him with a little assistance, and it was only by virtue of a special clause in the treaty between France and Naples that, on March 15, 1801, he was released. On his arrival in France he commenced the duties of the chair of mineralogy at the museum of natural history, to which, after the death of Daubenton, he had been elected in January 1799. His course of lectures concluded, he revisited Switzerland. Returning thence he reached the residence of his brother-in-law at Chateau-Neuf, in the department of Saône-et-Loire, where he was seized with a fever, to which in a few days he succumbed, November 25, 1801. Dolomieu's geological theories are remarkable for originality and boldness of conception. The materials constituting the primordial globe he held to have arranged themselves according to their specific gravities, so as to have constituted a fluid central sphere, a solid crust external to this, next a stratum of water, and lastly the atmosphere. Where water penetrated through the crust, solidification took place in the underlying fluid mass, which enlarging in consequence produced rifts in the superincumbent rocks. Water rushing down through the rifts became decomposed, and the resulting effervescence occasioned submarine volcanoes. The crust of the earth he believed to be continually increasing in thickness, owing to the deposition of aqueous rocks, and to the gradual solidification of the molten interior, so that the volcanic eruptions and other geological phenomena of former must have been of far greater magnitude and frequency than those of recent times.

Lacépède, "Éloge historique de Dolomieu," in *Mémoires de la classe des sciences de l'Institut*, 1806; Thomson, in *Annals of Philosophy*, vol. xii., p. 161, 1808.

**DOLPHIN** (*Delphinus asphid*), the common name of a species of whale belonging to the family *Delphinidae*. It usually measures from 6 to 8 feet in length, and is thickest near the centre, where the dorsal fin rises to a height of 9 or 10 inches, and whence the body tapers towards both extremities. The forehead descends abruptly to the base of the slightly flattened beak, which is about 6 inches long, and is separated from the forehead by a transverse depression. The mouth is armed with sharp, slightly curved teeth, of uniform size, varying in number from 40 to 50 on each side of either jaw, and those above locking exactly with the teeth below. The aperture of the ear in dolphins is exceedingly minute; the eyes are of moderate size and the blow-hole is crescent-shaped. The colour of the upper surface is black, becoming lighter on the flanks, and perfectly white on the parts beneath. Like many other

cetaceans, the dolphin is gregarious, and large herds are often seen following ships in full sail, and disporting themselves on the surface of the water as if delighted at the near proximity of man. In such exercises they exhibit the most remarkable agility, individuals having been known to leap to such a height out of the water as to fall upon the deck. Their aquatic gambols and apparent relish for human society have attracted the attention of mariners in all ages, and have probably given rise to the many fabulous stories told of dolphins by ancient historians. Their appearance at sea was formerly regarded as a good omen by sailors, for although it presaged a tempest, yet by thus giving warning of its approach, it enabled them, in those days when the mariner's compass was unknown, and navigators had consequently to keep within sight of the coast, to steer for a place of safety. The dolphin is exceedingly voracious, feeding on fish, cuttlefishes, and crustaceans. On the south coast of England it is said to live chiefly on pilchard and mackerel, and when in pursuit of these it is often taken in the fishermen's nets. The female brings forth a single young one, which she nurses with the greatest care. Her milk is both abundant and rich, and during the operation of suckling the mother floats in a slightly sidelong position, so as to allow of the necessary respiration in herself and her young. The dolphin was formerly supposed to be a fish, and as such was allowed to be eaten by Roman Catholics on those occasions when the use of flesh was prohibited, and it seems to have been esteemed as a great delicacy by the French. It is said to show great fondness for music, and according to the ancient fable, Arion was said to have escaped on the back of a dolphin which he had first charmed by his music. It is an inhabitant of the temperate regions of the North Atlantic and the Mediterranean Sea, and has been observed as far north as the coast of Greenland. It is much more common in English than in Scottish waters. Among the seafaring population of Britain the name "dolphin" is most usually given to the beautifully coloured fish *Coryphæna hippuris*—the dorado of the Portuguese, and it is to the latter the poet is alluding when he speaks of "the dying dolphin's changing hues"—while the true dolphin is usually spoken of as the "bottlenose" or "bottlehead." This species occurs as a fossil in the sandy downs of the French coast.

**DOMAT**, or **DAUMAT**, **JEAN** (1625–1696), a celebrated French juriconsult, born at Clermont in Auvergne, on the 30th November 1625. He was closely in sympathy with the Port-Royalists, was intimate with Pascal, and at the death of that celebrated philosopher was intrusted with his private papers. He is principally known from his elaborate legal digest, in four volumes 4to, under the title of *Lois Civiles dans leur Ordre Naturel Suivies du Droit Public* (1689)—an undertaking for which Louis XIV. settled on him a pension of two thousand livres. This is one of the most important works on the science of law that France has produced. Domat endeavours to found all law upon ethical or religious principles, his motto being *L'homme est fait par Dieu et pour Dieu*. An English translation of the *Lois Civiles* by Strahan, was published in 1722, and passed through several editions. Besides the *Lois Civiles*, Domat made in Latin a selection of the most common laws in the collections of Justinian. This work, however, did not appear until after his death, when it was published separately (Paris, 1700, Amsterdam, 1703) under the title of *Legum Delectus*, and was subsequently appended to the *Lois Civiles*. It was translated into English by Strahan. Domat died at Paris on the 14th March 1696.

See in the *Journal des Savants* for 1843 several papers on Domat by Victor Cousin, giving much information not otherwise accessible.

**DOMBROWSKI**, **JAN HENRYK** (1755–1818), Polish general, was born at Pierszowice in the palatinate of Cracow, August 29, 1755. He was of noble family, and his father was an officer in the Saxon army. Brought up in Saxony, he entered and for some years served in the army; but when, in 1791, the Polish Diet recalled all Poles serving abroad, he returned to his native land. Placed then under the orders of Poniatowski, he took part in the campaign of 1792 against the Russians. In 1794 he distinguished himself in command of the right wing under Kosciuszko assisted in the defence of Warsaw, and reunited the scattered Polish forces after its fall. He was compelled, however, to capitulate and to surrender himself prisoner of war at Radoszyce, November 18. Suwaroff offered him a post in the Russian army, but this he declined, and for two years he lived in retirement. In 1796 the rank of lieutenant-general in the Prussian army was offered to him by the king; but this he likewise declined. He then went to Paris. The formation of a Polish legion was at this time in contemplation by the French authorities; and in January 1797 Dombrowski was formally authorized by the Government of the Cisalpine Republic to organize it. This task he executed at Milan. In command of his legion he played an important part in the war in Italy, entered Rome in May 1798, and distinguished himself greatly at the battle of Trebbia (June 19, 1799). On this occasion he narrowly escaped death, being struck by a ball the force of which was broken by a volume of Schiller which he carried with him. He next served under Saint-Cyr and Masséna; but being severely wounded he was for some time incapacitated for action. After Marengo he was intrusted by Napoleon with the organization of two new Polish legions; and at the head of the new levies he captured, in January 1801, the fortified post of Casa Bianca, near Peschiera. After the peace of Amiens he passed, as general of division, into the service of the Italian republic. Summoned by Napoleon after the battle of Jena to promote a rising in Poland, he returned there, took command of the Polish army, and distinguished himself at the siege of Dantzic (1807). He fought and was wounded at Friedland, and took an active part against the Austrians in the campaign of 1809. In the Russian campaign of 1812 he commanded a division of the great French army, and was wounded at the passage of the Beresina. He fought under General Marmont at the battle of Leipsic (1813), and in the following year returned to Poland. He was one of the generals entrusted by the emperor Alexander with the reorganization of the Polish army, and was named in 1815 general of cavalry and senator palatine of the new kingdom of Poland. He retired, however, in the following year to his estates in Posen, and employed himself in preparing for publication his *History of the Polish Legions in Italy*, which was published some years after his death. General Dombrowski died at his seat of Wina-Gora in Posen, in June or July 1818.

**DOVE** is usually understood to mean a roof which is round or polygonal horizontally, and of which any vertical section is either a round or a pointed arch. There happen to be none of elliptical or any other section than these. But some, especially in the East, have what is called an ogival outline, convex below and concave towards the top, and these are generally called *cupolas*, though there is no real distinction. Most of the great European domes have an opening or eye at the top, on which stands a lantern, except in the Pantheon at Rome, where the eye is open. Until modern times all the domes worth notice were of masonry, i.e., stone, brick, tiles, or pots, which last were used for lightness. Probably the first large wooden dome was St Paul's, of which the construction is peculiar, the inner dome visible in the church being

of brick only 18 inches thick, except near the bottom where it grows out of a cone of the same thickness going up outside it and carrying the stone lantern, which looks right down into the church through an eye in the internal dome. Outside the cone is built a wooden dome covered with lead. The domes of St Peter's at Rome and Florence Cathedral are of two stone shells near together, and connected by some vertical ribs, and also carrying lanterns. But Wren's construction is infinitely stronger, since a cone sufficiently tied at the bottom cannot give way until it is absolutely crushed, while the bursting pressure of a weight on the top of a dome increases the bursting force enormously. St Peter's dome is cracked in several places, and held together by bands, and it is covered with lead, and therefore looks no better than St Paul's, and indeed on the whole not near so well, for various reasons which may be seen in architectural books; and the lantern is smaller in proportion. The only full mathematical investigation of the theory of domes with practical results, that we know of, is in a paper by Sir Edmund Beckett (then Mr Denison) in the *Memoirs of the Royal Institute of British Architects* of February 1871, and two shorter ones by Mr E. W. Tarn, architect, in the *Civil Engineer's Journal* of March 1868, which substantially agree, so far as they deal with the same points. The investigation is long and complicated, and can only be done approximately, because the introduction of the thickness deranges all the ordinary trigonometrical relations, and so we only give the principal results of those calculations. Some more of them are given in Sir E. Beckett's *Book on Building*. It is easy to prove by strict mathematics that the upper 52° (nearly) of a hemispherical dome would be absolutely stable, or have no tendency to fall in or burst out, without any sensible thickness, if only tied strongly enough round the base, where the tension would be  $\frac{1}{3}$  of the weight of the complete hemisphere, disregarding the bonding effect of mortar and friction. The weight of a thin hemispherical shell is the same as that of a cylinder of the same height and thickness standing on the same base, and is twice that of the area which the dome covers, of the same thickness, provided that bears only a small proportion to the diameter. The weight of any zone of the dome is proportional to its height. A hemisphere of ordinary stone 100 feet wide at mid-thickness and 1 foot thick weighs about 1000 tons. It is also demonstrable that a dome spreading at the bottom a little more than a hemisphere, so as not to start vertically, and rather flattened at the top, would stand without any sensible thickness; and so would sundry other curves, and especially an inverted catenary, which will stand even as an independent arch without thickness, for a dome is far more stable than an arch or a barrel vault of the same thickness.

The essential difference between them is that the mathematical element of a dome is not an arch of any uniform breadth, but one whose breadth, and therefore weight, decreases upwards to nothing, being in fact a *lune* enclosed between two meridians very close together. And it was shown in the R.I.B.A. paper, and also by models exhibited, that a dome is stable with a thickness of only  $\frac{1}{23}$  of its diameter, while an independent round arch or a barrel vault requires three times as much thickness, or  $\frac{1}{72}$  of its diameter. Therefore a barrel vault 100 feet wide must be 7 feet thick to be stable, while a dome of that diameter need only be 27 inches; besides which, the strength of the dome can be increased to almost any extent by building in iron bands in the lower courses, while a barrel vault cannot be so helped. Bands would be of no use whatever in a dome above 52° from the top, as the pressure above that point is entirely inward, assuming it to be tied there, and from thence it gradually increases towards the bottom, where the tension is  $\frac{1}{215}$  of the weight of the

hemisphere. It may seem paradoxical that it should be less there than at 52°; but the explanation is that the tension bears a higher proportion to the weight in a thin dome than a thick one, and it was an infinitely thin one which had the tension of .3 of its weight at 52°; and such a dome cannot be carried lower without bands. In a dome of the required thickness ties would have very little to do above 68°.

As the tension at the bottom is rather more than a fifth of the weight, a dome of proper thickness would be stable standing on a conical *drum*, with a slope inwards of about 1 to 5, or 12°, of which the tangent is .215, if the drum itself has foundations which cannot spread. The thickness requisite, and also the tension at the bottom, may evidently be greatly diminished by gradually tapering the dome upwards. If it is half as thick at the top as at the bottom, with the thickness increasing downwards as the height, it need only weigh  $\frac{1}{3}$  of the lightest uniform dome of the same size, and only need be 20 inches thick at the bottom for 100 feet diameter.

Pointed domes are also much stronger than hemispheres, having lost the flat top which has the greatest bursting pressure. A dome generated by the revolution of an equilateral arch, or one of 60°, requires a thickness only = .0137 diameter, or 16½ inches for 100 feet; and one of 70° requires 20 inches. The tension at the bottom of a 60° dome is only .15 of its weight, which weight, however, is 1.372 of a hemisphere on the same base, their heights being as 1.73 to 1.

For the same reason pointed domes are fittest for carrying a lantern, but they are not much benefited by tapering, having already lost the most oppressive part. The Florence dome, across the flat sides of the polygon, is about 70° of the circle of its curvature. It is shown in the R.I.B.A. paper that both in hemispherical and pointed domes the weight of the lantern they will carry varies practically as the cube of the thickness. Moreover a lanterned dome requires tying much higher up than a plain one. In short, the cone is the only proper way of carrying a stone lantern. The cone at St Paul's has a great chain round the base, which is probably superfluous, as the drum below it seems thick enough to contain the requisite slope, and visibly leans inwards besides.

Ribs inside a dome weaken more than strengthen it, as some persons imagine, unless they are themselves deep enough to be stable as independent arches, or unless they decrease in width and weight upwards like a lune, as those in the Pantheon do, which also is so enormously thick at the haunches that it has superabundant stability. Some of the Indian domes are thick enough for arches, and they have neither eyes nor lanterns. Polygonal domes may be considered as composed of a small number of wishid lunes, and only differ from round ones in being rather weaker for any given thickness and size.

Domes require no wooden centring to build them on as arches do, until you get near the top, *i.e.*, so long as each stone laid on the ring of stones below it will not slide inwards. And if they are notched to prevent sliding the whole dome may be built without centring. The dome of Mousa in Malta was so built in this century by a common mason, who must, however, have been a man of genius. There would be no difficulty in building a dome of almost any size of bricks or stones, with the help of hoop iron in all the lower courses up to about 22' from the bottom, and then less up to 52', and higher if it has to carry a lantern. There is no masonry dome in the world wider than 142 feet. But there have been several larger iron ones, which are an easy piece of engineering, inasmuch as iron has enormous tensile strength, while stone has very little, and mortar practically none; and all the calculations

above mentioned assume the domes to be composed of narrow lunes having no lateral bond or tie; but on the other hand all the stones are assumed to go right through the thickness and not to be liable to crush at the edges. Building the lowest courses with horizontal beds, which some architects suggested, was shown to be exactly the opposite of what is mathematically required, as there would be nothing to prevent their sliding over each other, whereas the essence of dome-construction is that the lower courses should confine the upper. It is not however practically expedient to make the beds lean inwards so much as to involve acute angles of the stones, as such angles in stone will bear very little pressure. Brick domes over wells or tanks, which should always be round for strength, are usually built on mere mounds of earth for centring, and they are always of flat section, or only about the upper half of a hemisphere, and are consequently stable with very little thickness, as the earth round them forms a strong abutment.

The following inside diameters of the largest domes in the world are given in Sir E. Beckett's *Book on Building*—

	Feet.		Feet.
Vienna Exhibition, 1873....	360	Bijapore, Gol Gomuz ....	137
Mousa .....		124	
1862 Exhibition .....	140	St Sophia .....	105
Albert Hall ....	219 x 185	Milan, S. Carlo.....	105
Pantheon .....		142	
Florence .....	138½	St Paul's .....	102
St Peter's .....	137½	Invalides, Paris.....	92
			(E. B.)

DOMENICHINO, or DOMENICO, ZAMPIERI (1581-1641), the celebrated painter, born at Bologna on 21st October 1581, was the son of a shoemaker. The diminutive form of Christian name by which he is known indicates his short stature. He was placed, when young, under the tuition of Denis Calvart; but having been treated with great severity by that master, he left him, and became a pupil in the academy of the Caracci, under Agostino. Towards the beginning of the 17th century he went to Rome, at the invitation of his fellow-pupil and intimate Albano, and prosecuted his studies under Annibale Caracci. The faculty of Domenichino was slow in its development. He was at first timid and distrustful of his powers; while his studious, unready, and reserved manners were misunderstood by his companions for dullness, and he obtained the nickname of "the Ox" (Bue). But Annibale Caracci, who observed his faculties with more attention, predicted, that the apparent slowness of Domenichino's genius would in time produce what would be an honour to the art of painting. When his early productions had brought him into notice, he studied with extreme application, and made such advance as to raise his works into a comparison with those of the most admired masters of the time. From his acting as a continual censor of his own works, he became distinguished amongst his fellow-pupils as an accurate and expressive designer; his colours were the truest to nature; Mengs, indeed, found nothing to desire in his works, except a somewhat larger proportion of elegance. That he might devote his whole powers to the art, Domenichino shunned all society; or, if he occasionally sought it in the public theatres and walks, it was in order better to observe the play of the passions in the features of the people—those of joy, anger, grief, terror, and every affection of the mind—and to commit them vividly to his tablets; thus, says Bellori, it was that he succeeded in delineating the soul, in colouring life, and calling forth heartfelt emotions, at which all his works aim. In personal character he is credited with temperance and modesty; but, besides his want of sociability, he became somewhat suspicious, and jealous of his master.

In Rome, Domenichino obtained employment from Cardinals Borghese, Farnese, and Aldobrandi, for all of

whom he painted works in fresco. The distinguished reputation which he had acquired excited the envy of some of his contemporaries. Lanfranco in particular, one of his most inveterate enemies, asserted that his celebrated Communion of St Jerome (painted for the church of La Carità towards 1614, for a pittance of about ten guineas, now in the Vatican Gallery, and ordinarily, but most irrationally, spoken of as the second or third best oil picture in the world) was an imitation from Agostino Caracci; and he procured an engraving of this master's picture of the same subject (now in the Gallery of Bologna), copies of which were circulated for the purpose of showing up Domenichino as a plagiarist. There is in truth a very considerable resemblance between the two compositions. The pictures which Zampieri painted immediately afterwards, representing subjects from the life of St Cecilia, only increased the alarm of his competitors, and redoubled their injustice and malignity. Disgusted with these cabals, he left Rome for Bologna, where he remained until he was recalled by Pope Gregory XV., who appointed him principal painter and architect to the pontifical palace. In this architectural post he seems to have done little or nothing, although he was not inexpert in the art. He designed in great part the Villa di Belvedere at Frascati, and the whole of the Villa Ludovisi, and some other edifices. From 1630 onwards Domenichino was engaged in Naples, chiefly on a series of frescoes (never wholly completed) of the life of St Januarius in the Cappella del Tesoro. He settled in that city with his family, and opened a school. There the persecution against him became far more shameful than in any previous instance. The notorious so-called "Cabal of Naples"—the painters Corenzio, Ribera, and Caracciolo,—leagued together as they were to exclude all alien competition, plagues and derided the Bolognese artist in all possible ways; for instance, on returning in the morning to his fresco-work, he would find not unfrequently that some one had rubbed out the performance of the previous day. Perpetual worry is believed to have brought the life of Domenichino to a close; contemporary suspicion did not scruple to speak broadly of poison, but this has remained unconfirmed. He died in Naples, after two days' illness, on 15th April 1641.

Domenichino, in correctness of design, expression of the passions, and simplicity and variety in the airs of his heads, has been considered little inferior to Raphael; but in fact there is the greatest gulf fixed between the two. Critics of the last century adulated the Bolognese beyond all reason or toleration; he is now regarded as commonplace in mind and invention, lacking any innate ideality, though undoubtedly a forcible, resolute, and learned executant. "We must," says Lanzi, "despair to find paintings exhibiting richer or more varied draperies, details of costume more beautifully adapted, or more majestic mantles. The figures are finely disposed both in place and action, conducing to the general effect; whilst a light pervades the whole which seems to rejoice the spirit, growing brighter and brighter in the aspect of the best countenances, whence they first attract the eye and heart of the beholder. The persons delineated could not tell their tale to the ear more plainly than they speak it to the eye. The Scourging of St Andrew, which he executed in competition with Guido at Rome [a fresco in the church of San Gregorio], is a powerful illustration of this truthful expression. Of the two works of these masters, Annibale Caracci preferred that of Domenichino. It is said that in painting one of the executioners the artist actually wrought himself into a passion, using threatening words and actions, and that Annibale Caracci, surprising him at that moment, embraced him, exclaiming with joy, 'To-day, my dear Domenichino, thou art teaching me.' So novel, and at the same time so

natural, it appeared to him that the artist, like the orator, should feel within himself all that he is representing to others." Domenichino is esteemed the most distinguished disciple of the Caracci, or second only to Guido. Algarotti preferred him to the greatest masters; and Nicolo Poussin considered the painter of the Communion of St Jerome to be the first after Raphael. His pictures of Adam and Eve, and the Martyrdom of St Agnes, in the Gallery of Bologna, are amongst his leading works. Others of superior interest are his first known picture, a fresco of the Death of Adonis, in the Loggia of the Giardino Farnese, Rome; the Martyrdom of St Sebastian, in Santa Maria degli Angeli; the Four Evangelists, in Sant' Andrea della Valle; Diana and her Nymphs, in the Borghese Gallery; and the Assumption of the Virgin, in Santa Maria di Trastevere. His portraits are also highly reputed. It is admitted that in his compositions he often borrowed figures and arrangements from previous painters. Domenichino was potent in fresco. He excelled also in landscape painting. In that style (in which he was one of the earliest practitioners) the natural elegance of his scenery, his trees, his well-broken grounds, the character and expression of his figures, gained him as much public admiration as any of his other performances. (W. M. R.)

DOMESDAY BOOK, or simply DOMESDAY, is, in its commonest use, the name applied to the *Liber de Wintonia*, or Exchequer Domesday, a very ancient record containing a survey of all the lands of England, made in the time of William the Conqueror. It consists of two volumes—a greater and a less. The first is a large folio, written on 382 double pages of vellum, in a small but plain character, each page having a double column. Some of the capital letters and principal passages are touched with red ink, and some have strokes of red ink run across them, as if scratched out. This volume contains the description of the following counties:—Kent, Sussex, Surrey, Southampton, Berks, Wilts, Dorset, Somerset, Devon, Cornwall, Middlesex, Hereford, Bucks, Oxford, Gloucester, Worcester, Hereford, Cambridge, Huntingdon, Bedford, Northampton, Leicester, Warwick, Stafford, Salop, Cheshire, Derby, Notts, York, and Lincoln, together with the anomalous districts of Rutland and the land "inter Ripan et Merham." The second volume is in quarto, written upon 450 double pages of vellum, but in a single column, and in a large but very fair character. It contains the counties of Essex, Norfolk, and Suffolk. This second volume, together with the Exon Domesday, which contains the fuller reports of the western counties, Wiltshire, Dorset, Somerset, Devonshire, and Cornwall, and the *Inquisitio Eliensis*, which relates to the lands of the abbey of Ely, seems to be the original record of the survey itself, which appears in the first volume of the Exchequer Domesday in an abridged form. "In both volumes of the Exchequer Domesday," writes Mr Freeman in his *History of the Norman Conquest*, "each shire is commonly headed with a list of the chief landowners in it. The king comes first, then the great ecclesiastical, and then the great temporal proprietors, followed in many cases by the smaller proprietors lumped in classes 'servientes regis,' 'taini regis,' 'eleemosynarii regis,' and the like, the list being numbered, and forming an index to the survey itself, which follows. Lastly, in several shires come the 'Clamores,' the records of lands which were said to be held unjustly, and to which other men laid claim." Then follows the survey itself. The lands of the king or other landowner are arranged under the hundreds in which they were placed, and the necessary particulars of which the survey was to be a record are put down under each manor or other holding.

The northern shires are not described in the survey. Nor