

In 1534 Lord Thomas Fitzgerald, better known as Silken Thomas (so called because of a fantastic fringe worn in the helmet of his followers), a young man of rash courage and good abilities, son of the Lord Deputy Kildare, believing his father, who was imprisoned in the Tower of London, to have been beheaded, organized a rebellion against the English Government, and marched with his followers from the mansion of the earls of Kildare in Thomas Court, through Dame's Gate to St Mary's Abbey, where, in the council chamber, he proclaimed himself a rebel. On his appearing before the wall with a powerful force, the citizens were induced through fear to give admission to a detachment of his troops to besiege the castle; but, on hearing that he had met with a reverse in another quarter, they suddenly closed their gates and detained his men as prisoners. He then attacked the city itself; but, finding it too strong to be seized by a *coup de main*, he raised the siege on condition of having his captured soldiers exchanged for the children of some of the principal citizens who had fallen into his hands. After much vicissitude of fortune, Lord Thomas and others concerned in this rebellion were executed at Tyburn in 1536.

At the breaking out of the civil war in 1641, a conspiracy of the Irish sept, under the direction of Roger Moore, to seize Dublin Castle, was disclosed by one Owen Connolly on the eve of the day on which the attempt was to have been made, and the city was thus preserved for the king's party; but the Irish without commenced an indiscriminate extermination of the Protestant population. In 1646 Dublin was besieged, but without success, by the Irish army of 16,000 foot and 1600 horse, under the guidance of the Pope's nuncio Rinuccini and others, banded together "to restore and establish in Ireland the exercise of the Roman Catholic religion." The city had been put in an efficient state of defence by the marquis of Ormond, then lord-lieutenant; but in the following year, to prevent it falling into the hands of the Irish, he surrendered it on conditions to Colonel Jones, commander of the Parliamentary forces. In 1649 Ormond was totally defeated at the battle of Bagginbally, near Old Rathmines, in an attempt to recover possession. The same year Cromwell landed in Dublin, as commander-in-chief under the Parliament, with 9000 foot and 4000 horse, and proceeded thence on his career of conquest.

When James II. landed in Ireland in 1689, to assert his right to the British throne, he held a parliament in Dublin, which passed acts of attainder against upwards of 8000 Protestants. The governor of the city, Colonel Luttrell, at the same time issued a proclamation ordering all Protestants not housekeepers, excepting those following some trade, to depart from the city within 24 hours, under pain of death or imprisonment, and restricting those who were allowed to remain in various ways. In the hope of relieving his financial difficulties, the king erected a mint, where money was coined of the "worst kind of old brass, guns, and the refuse of metals, melted down together," of the nominal value of £1,586,800, with which his troops were paid, and tradesmen were compelled to receive it under penalty of being hanged in case of refusal. Under these regulations the entire coinage was put into circulation. After his defeat at the battle of the Boyne, James returned to Dublin, but left it again before daybreak the next day; and William III. advancing by slow marches, on his arrival encamped at Finglas, with upwards of 30,000 men, and the following day proceeded in state to St Patrick's Cathedral to return thanks for his victory.

In 1783 a convention of delegates from all the volunteer corps in Ireland assembled in Dublin for the purpose of procuring a reform in parliament; but the House of Commons refused to entertain the proposition, and the convention separated without coming to any practical result. In May 1798 the breaking out of a conspiracy planned by the United Irishmen to seize the city was prevented by the capture of Lord Edward Fitzgerald, son of the duke of Leinster and husband of the celebrated "Pamela." Lord Edward died in prison of the wounds received in the encounter which preceded his capture.

In 1800 the Act of Union between Great Britain and Ireland was passed in both parliaments, and on the 1st January following the imperial standard of the United Kingdom was hoisted on Dublin Castle.

In 1803 an insurrection, headed by Robert Emmett, a young barrister of much promise, broke out, but was immediately quelled, with the loss of some lives in the tumult, and the death of its leaders on the scaffold. In 1848 William Smith O'Brien, M.P. for Limerick, raised a rebellion in Tipperary, and the lower classes in Dublin were greatly agitated. Owing, however, to timely and judicious disposition of the military and police forces the city was saved from much bloodshed. In 1867 the most serious of modern conspiracies, that known as the Fenian organization, came to light. The reality of it was proved by a ship being found laden with gunpowder in the Liverpool docks, and another with £5000 and 2000 pike heads in Dublin. The Habeas Corpus Act was suspended at one sitting by both Houses of Parliament and about 980 arrests were made in Dublin in a few hours. Dublin castle was fortified; and the citizens lived in a state of terror for several weeks together.

Thom's *Irish Almanac*; Lewis's *Topographical Dictionary*; D'Alton's *History of the Co. Dublin*; Gilbert's *History of the City of Dublin*, 3 vols. 1854-59; *History of the City of Dublin*, by Rev. J. Whitelaw and Rev. R. Walsh, 2 vols. 4to. Lond. 1818. (E. T. L.)

DUBNO, a town in European Russia, at the head of a department in the government of Volhynia, 154 miles west of Zhitomir, in 50° 25' N. lat. and 25° 44' E. long. Occupying a peninsula formed by the River Ivka, it is almost surrounded by water and marsh; and in its eastern corner it is defended by a somewhat dilapidated citadel separated by dry ditches from the rest of the town. It also possesses five Greek churches, of which two—the Transfiguration and the Exaltation of the Holy Rood—were formerly monasteries; it has also a Roman Catholic church and convent, a Jewish synagogue, a hospital for poor Jews, and various other Jewish institutions. Beer, mead, tobacco, bricks, and leather are all manufactured in the town; but a large number of the inhabitants, who are mainly of Jewish blood, obtain their living in other places.

Dubno is first mentioned in the chronicles under the name of Duben in 1100, when it formed one of the towns offered to David of Vladimir in compensation for the loss of his principality. In 1498 it received a charter from the grand duke of Lithuania, which was afterwards changed about 1607 for the Magdeburg rights. The Tatars, against whose attacks it had been fortified in the beginning of the century, laid waste the neighbourhood in 1677, but were gallantly repulsed from the town by Yanush of Ostrog. In 1793 it passed into the possession of the Liubomir family, to whom the most of the ground-rent is still due; in 1795 it was incorporated with Russia, and in 1796 it received its present rank. Population, 7600.

DUBOFKA, a burgh in European Russia, in the government of Saratoff, about 32½ miles to the N.N.W. of Tsaritzin, on the right bank of the Volga, near its reception of the river Dubofka, and on the post-road to Astrakhan. With the exception of about 200, all its houses are built of wood; but among its public buildings it numbers four Greek churches, a prison, a large public school, and a hospital capable of containing several hundred patients. Besides leather, tallow, soap, and tobacco, its inhabitants manufacture mustard on a large scale, obtaining the seed partly from their own fields and partly from other districts. They had formerly a very extensive share in the transport trade between the Volga and the Don, which was largely carried on by means of oxen, and supported a number of auxiliary crafts; but the opening of the railway about 1860 struck a sudden and fatal blow at the whole traffic. A great fair, lasting for a whole month, is held in the town every year, and produces a circulation of about 1,000,000 rubles, or upwards of £141,000. Dubofka, already in existence at an earlier date, was colonized by Cossacks in 1743, and became their chief settlement on the Volga, the residence of their ataman, and the seat of their military chancery. In 1770 it was fortified with wooden ramparts by Falk. Having given its support to the insurrection of Pugacheff, it was punished by the removal of 517 of its inhabitants to the Caucasus, where they formed a separate *polk*, or regiment. Their place was supplied by immigrants from the neighbouring governments and the country of the Little Russians, who were soon led by the advantages of their position to devote themselves exclusively to trade. Population in 1873, 12,737.

DUBOIS, GUILLAUME (1656-1723), cardinal, archbishop of Cambrai, and first minister of France, was born at Brives-la-Gaillarde, in Limousin, September 6, 1656. He was the son of an apothecary, and at twelve years of age was sent to Paris to study in the college of St Michael, where he at the same time served in the household of the principal. He then engaged himself as a private tutor, and at length was appointed preceptor to the young duke of Chartres, afterwards the regent duke of Orleans. Astute, ambitious, and unrestrained by conscience, Dubois ingratiated himself with his pupil, and, while he gave him

formal school lessons, at the same time pandered to his evil passions, and encouraged him in their indulgence. He gained the favour of Louis XIV. by bringing about the marriage of his pupil with Mademoiselle de Blois, a natural but legitimated daughter of the king; and for this service he was rewarded with the gift of the abbey of St Just in Picardy. He was present with his pupil at the battle of Steinkirk, and "faced fire," says Marshal Luxembourg, "like a grenadier." Sent to join the French embassy in London, he made himself so active that by the request of the ambassador he was recalled. When the duke of Orleans became regent (1715), Dubois, who had for some years acted as his secretary, was made councillor of state, and the chief power passed gradually into his hands. His ambition grew with what it fed on. To counteract the intrigues of Cardinal Alberoni, first minister of Spain, he suggested an alliance with England, and succeeded in negotiating the Triple Alliance (1717). He was now made minister of foreign affairs. But he coveted the chief dignities of the church no less than political offices; and he impudently prayed the regent to give him the archbishopric of Cambrai, the richest in France. His demand was supported by George I., and the regent yielded. In one day all the usual orders were conferred on him, and even the great preacher Massillon consented to take part in the ceremonies. His next aim was the cardinalate, and, after long opposition on the part of the Pope, Clement XI., the red hat was given to him by Innocent XIII. (1721). In the following year he was named first minister of France (August). He was soon after received at the French Academy; and, to the disgrace of the French clergy, he was named president of their assembly. While the projects of Law were bringing financial ruin upon the kingdom, Dubois was accumulating from various sources an immense private fortune. In addition to his see he possessed the revenues of seven abbeys. He was, however, a prey to the most terrible pains of body and agony of mind. His health was ruined by his debaucheries, and a surgical operation became necessary. This was almost immediately followed by his death, at Versailles, August 10, 1723. His portrait was thus drawn by the duke of St Simon:—"He was a little, pitiful, wizened, herring-gutted man, in a flaxen wig, with a weasel's face, brightened by some intellect. All the vices—perfidy, avarice, debauchery, ambition, flattery—fought within him for the mastery. He was so consummate a liar that, when taken in the fact, he could brazenly deny it. Even his wit and knowledge of the world were spoiled, and his affected gaiety was touched with sadness, by the odour of falsehood which escaped through every pore of his body." In 1789 appeared *Vie privée du Cardinal Dubois*, attributed to one of his secretaries, and in 1815 his *Mémoires secrets et correspondance inédite*, edited by L. de Sevelinges.

DUBOS, JEAN BAPTISTE (1670-1742), an eminent French author, was born at Beauvais in December 1670. After studying for the church he renounced theology for the study of public law and politics. He was employed by M. de Torey, minister of foreign affairs, and by the regent and Cardinal Dubois in several secret missions, in which he acquitted himself with great success. He was rewarded with a pension and several benefices. Having obtained these, he retired from political life, and devoted himself to history and literature. He gained such distinction as an author that in 1720 he was elected a member of the French Academy, of which, in 1722, he was appointed perpetual secretary in the room of M. Dacier. He died at Paris on the 23d of March 1742, at the age of seventy-two, repeating as he expired the well-known remark of an ancient, "Death is a law, not a punishment." His first work was *L'Histoire des quatre Gordiens prouvée et illustrée par des*

*Médailles* (Paris, 1695, 12mo), which, in spite of its ingenuity, did not succeed in altering the common opinion, which only admits three emperors of this name. About the commencement of the war of 1701, being charged with different negotiations both in Holland and in England, with the design to engage these powers if possible to adopt a pacific line of policy, he, in order to promote the objects of his mission, published a work entitled *Les Intérêts de l'Angleterre mal entendus dans la Guerre présente*, Amsterdam, 1703, 12mo. But as this work contained indiscreet disclosures, of which the enemy took advantage, and predictions which were not fulfilled, a wag took occasion to remark that the title ought to be read thus: *Les Intérêts de l'Angleterre mal entendus par l'Abbé Dubos*. It is remarkable as containing a distinct prophecy of the revolt of the American colonies from Great Britain. His next work was *L'Histoire de la Ligue de Cambray* (Paris, 1709, 1728, and 1785, 2 vols. 12mo), a full, clear, and interesting history, which obtained the commendation of Voltaire. In 1734 he published his *Histoire Critique de l'établissement de la Monarchie Française dans les Gaules*, 3 vols. 4to,—a work the object of which was to prove that the Franks had entered Gaul, not as conquerors, but at the request of the nation, which, according to him, had called them in to govern it. But this system, though unfolded with a degree of skill and ability which at first procured it many zealous partisans, was victoriously refuted by Montesquieu at the end of the thirtieth book of the *Esprit des Lois*. His *Réflexions critiques sur la Poésie et sur la Peinture*, published for the first time in 1719, 2 vols. 12mo, but often reprinted in three volumes, constitute one of the works in which the theory of the arts is explained with the utmost sagacity and discrimination. Like his history of the League of Cambray, it was highly praised by Voltaire. The work was rendered more remarkable by the fact that its author had no practical acquaintance with any one of the arts whose principles he discussed. Besides the works above enumerated, a manifesto of Maximilian, elector of Bavaria, against the emperor Leopold, relative to the succession in Spain, has been attributed to Dubos, chiefly, it appears, from the excellence of the style.

DUBOSSARI, or NOVIE DUBOSSARI, a town of European Russia, in the government of Kherson, on the left bank of the Dniester, 101 miles from Odessa, in 47° 16' N. lat. and 29° 9' E. long. It occupies a picturesque position, is surrounded by fertile fields and gardens, has two churches, a synagogue, and a public hospital, and contains from 7000 to 8000 inhabitants—Moldavians, Malo-Russians, and Jews—who are mainly dependent on the trade in the local wine and tobacco, though they also deal in timber, cattle, and grain. Dubossari was founded in keeping with the terms of the Russian peace of 1795, and received the epithet Novie, or New, to distinguish it from the old town of Dubossar (Tombari, or Tymbashari), on the right bank of the Dniester, in Bessarabia, which had been of considerable importance under the Tatar domination.

DUBROVNA, a town of European Russia, in the government of Mogileff, 11 miles east of Orsha, on the highway to Smolensk, in 54° 34' N. lat. and 30° 41' 9" E. long. Its wooden houses are ranged for the most part along the left bank of the Dnieper, and in the neighbourhood of the two streams Dubrovenka and Svinka; and among its public buildings are six orthodox churches, a Roman Catholic chapel; a synagogue, a hospital, and a Jewish high school supported by Government. The town is mentioned at a pretty early date, and frequently appears in the history of the 16th century. In 1514 it requested to be received into allegiance by Vasili Ivanovitch of Moscow; but after his defeat near Orsha it returned to Lithuania. In 1535 it was burned by Vasili Shuiski:



and in 1562, 1563, and 1580 it suffered a similar fate. The population, which is predominantly Jewish, amounts to 7600.

DUBUQUE, a city of the United States, capital of a county of the same name in Iowa, situated on the right bank of the Mississippi, 155 miles west of Chicago. The business portion occupies a terrace at no great height above the river, and the rest of the city is picturesquely arranged on the bluffs behind. Several of its fourteen churches, besides a so-called cathedral, are edifices of considerable pretensions; and the building erected by the United States for the custom-house, post-office, and other Government purposes is constructed of marble. The principal educational institutions are the high school and a theological seminary for German Presbyterians. As a port of delivery, a railway junction, and the centre of the lead region of Iowa, Dubuque has an extensive and varied trade, and engages in a large number of manufacturing industries; of lead alone it exports from 10,000,000 to 20,000,000 lb annually. The name of the city is derived from a French Canadian, who received permission from the Spanish Government to carry on mining in the vicinity, and settled on the spot in 1788. The first real settlement was in 1833; incorporation as a town was obtained in 1837, and a city charter in 1840. Population in 1850. 3108: in 1873. 22,151.

DUCANGE, CHARLES DUFRESNE, SEIGNEUR (1610–1688), a most learned historical and philological writer, was born at Amiens, December 18, 1610. His father, who was royal provost of Beauquesne, sent him at an early age to the Jesuits' College in Amiens, where he soon distinguished himself. Having completed the usual course at this seminary, he applied himself to the study of law at Orleans, and afterwards went to Paris, where he was received as advocate before the parliament in August 1631. Meeting with little success as a barrister, he returned to his native district, where he applied himself to the study of history. After the death of his father, Ducange married at Amiens, on 19th July 1638, Catherine Du Bois, daughter of a treasurer of France; and, in 1647, he purchased the office of his father-in-law, the duties of which in no degree interfered with the great literary works in which he had engaged. The plague, which in 1668 desolated Amiens, forced him to leave that city. He established himself at Paris, where he continued to reside until his death, which occurred on the 23d October 1688. In the archives of Paris he was enabled to consult charters, diplomas, titles, manuscripts, and a multitude of printed documents, which were not to be met with elsewhere. His industry was exemplary and unremitting; and the number of his literary works would be incredible, if the originals, all written in his own hand, were not still extant. He was distinguished above nearly all the writers of his time by his linguistic acquirements, his accurate and varied knowledge, and his critical sagacity. Of his numerous published works noted below the most important are the *Glossarium ad Scriptores medicæ et infimæ Latinitatis* and his *Glossarium ad Scriptores medicæ et infimæ Græcitatatis*, which are indispensable aids to the student of the history and literature of the Middle Ages. To the three volumes of Ducange's Latin glossary three supplementary volumes were added by the Benedictines of St Maur (1733), and a further addition of four volumes was made by Carpentier, a Benedictine, in 1766. The edition published at Paris in that year accordingly consisted of ten volumes. The edition by G. A. L. Henschel (8 vols., Paris, 1840–46) includes those supplements and further additions by the editor.

Ducange published the following works:—1. *Histoire de l'Empire de Constantinople sous les Empereurs François*. Paris, 1657, folio. 2. *Traité Historique du Chef de S. Jean-Baptiste*. Paris,

1666, 4to. 3. *Histoire de S. Louis, Roi de France*, écrite par Jean, sire de Joinville. Paris, 1668, folio. 4. *Joannis Cinnami Historiarum de rebus gestis a Joanne et Manuele Comnenis libri VI.*, Græce et Latine, cum Notis historicis et philologicis. Paris, 1670, folio. 5. *Mémoire sur le projet d'un nouveau Recueil des Historiens de France, avec le plan général de ce Recueil*, inserted in the *Bibliothèque Historique de la France*, by Père Lelong. 6. *Glossarium ad Scriptores medicæ et infimæ Latinitatis*. Paris, 1678, 3 vols. fol. 7. *Lettre du Sieur N., Conseiller du Roi, à son ami M. Ant. Wion d'Herouval, au sujet des Libelles qui de temps en temps se publient en Flandres contre les RR. PP. Henschenius et Papebroch, Jésuites*. Paris, 1682, 4to. 8. *Historia Byzantina duplici Commentario illustrata*. Paris, 1680, fol. 9. *Joannis Zonara Anales ab exordio Mundi ad mortem Alexii Comneni*, Græce et Latine, cum Notis. Paris, 1686, 2 vols. fol. 10. *Glossarium ad Scriptores medicæ et infimæ Græcitatatis*. Paris, 2 vols. fol. 11. *Chronicon Paschale a Mundo condito ad Heraclii Imperatoris annum vigesimum*. Paris, 1689, fol. The last work was passing through the press when Ducange died; and, on his decease, it was edited by Baluze, and published with an eloge of the author prefixed. His autograph manuscripts, and his extensive and valuable library, passed to his eldest son, Philippe Dufresne, who died unmarried, four years after. François Dufresne, the second son, and two sisters, then received the succession and sold the library, when the greater part of the manuscripts was purchased by the Abbé Du Champs, who handed them over to a bookseller called Mariette, who re-sold part of them to Baron Hohenlof. The remaining part was acquired by D'Hozer, the genealogist. But the French Government, aware of the importance of all the writings of Ducange, succeeded, after much trouble, in collecting the greater portion of these manuscripts, which were preserved in the Imperial library of Paris. Among these manuscripts was one entitled *Gallia*, a work of great erudition, being a history of France, divided into seven epochs, with a number of dissertations.

See Feugère's *Essai sur la vie et les ouvrages de Ducange* (Paris, 1852).

DUCAS, MICHAEL, a Greek historian who flourished under Constantine XII., about 1450. The dates of his birth and death are unknown. He belonged to the illustrious family of his name that gave several emperors to Constantinople, and he is supposed to have held a high office at the court of Constantine XII. After the fall of Constantinople, he was employed in various diplomatic missions by the princes of Lesbos, where he had taken refuge. He was successful in securing a semi-independence for Lesbos until 1462, when it was taken and annexed to Turkey by Sultan Mahomet II. It is known that Ducas survived this event, but there is no record of his subsequent life. He is the author of a history beginning with the death of John Paleologus I., and extending as far as the capture of Lesbos in 1462. There is a preliminary chapter of chronology from Adam to John Paleologus I., which is almost certainly by a later hand. Although barbarous in style, the history of Ducas is both judicious and trustworthy, and it is the most valuable source for the close of the Greek empire. The author seems to have possessed an intimate knowledge of the Turkish language.

The *editio princeps* was issued by Bullialdus at Paris in 1649 with a Latin version and notes. This edition was reprinted at Venice in 1729. The work was edited by Bekker for the Bonn series of the Byzantine historians (Bonn, 1834). A French translation was incorporated by President Cousin in his *Histoire de Constantinople* (Paris, 1672). An early Italian translation, discovered by Von Ranke at Venice, is appended to the Bonn edition.

DUCHESNE, ANDRÉ (Latin, DUCHENIUS or QUERCETANUS) (1584–1640), a French geographer and historian, generally styled the father of French history, was born at Ile-Bouchard, in the province of Touraine, in May 1584. He was educated at Loudun and afterwards at Paris, where he studied under Julius Cæsar Boulanger. From his earliest years he devoted himself to historical and geographical research, and his first work, *Egregiarum seu Selectarum Lectionum et Antiquitatum Liber*, dedicated to Boulanger, and published in his eighteenth year, displayed great erudition. He enjoyed the patronage of Cardinal Richelieu, a native of the same district with himself, through whose influence he was appointed historiographer and geographer to the king. He died in 1640, in consequence of having

been run over by a carriage when on his way from Paris to his country house at Verrière. Duchesne's works were very numerous and varied, and some idea of his industry may be gathered from the fact that, in addition to what he published, he left behind him more than 100 folio volumes of manuscript extracts. Several of his larger works were continued by his only son François Duchesne (1616–1693), who succeeded him in the office of historiographer to the king. The principal works of Andre Duchesne are—*Les Antiquités et Recherches de la Grandeur et Majesté des Rois de France* (Paris, 1608), *Les Antiquités et Recherches des Villes, Châteaux, &c., de toute la France* (Paris, 1610), *Histoire d'Angleterre, d'Ecosse, et d'Irlande* (Paris, 1614), *Histoire des Papes jusqu'à Paul V.* (Paris, 1619), *Histoire des Rois, Ducs, et Comtes de Bourgogne* (1634, 2 vols. fol.), *Historiæ Normanorum Scriptores Antiqui* (1619, fol.), and *Historiæ Francorum Scriptores* (5 vols. fol., 1636–49). Besides these Duchesne published a great number of genealogical histories of illustrious French families, of which the best is said to be that of the house of Montmorency. His *Lives of the French Cardinals and of the Saints of France* have been published by the Bollandists, Mabillon, and others. He published a translation of the *Satires of Juvenal*, and editions of the works of Abelard, Alain Chartier, and Étienne Pasquier.

DUCIS, JEAN FRANÇOIS (August 22, 1733–March 31, 1816), a French dramatic poet, famous more especially for his adaptations of Shakspeare to the Parisian stage of the 18th century. He was born and brought up at Versailles, where his father, originally from Savoy, held the position of a respectable linen-draper; and all through life he retained the simple tastes and straightforward independence fostered by his bourgeois education. The friendship of Marshal Belleisle procured him an appointment as clerk, and even after he ceased to discharge the duties of his post secured the continuance of his salary. In 1768 the passion for the theatre which had been growing within him during the previous years found vent in the tragedy of *Amélie*; and the failure of this first attempt was fully compensated by the success of his *Hamlet* in 1767, and of *Romeo and Juliette* in 1772. *Œdipe chez Admète*, imitated partly from Euripides and partly from Sophocles, appeared in 1778, and secured him in the following year the chair in the Academy left vacant by the death of Voltaire. Equally successful was *Le Roi Lear* in 1783, at the representation of which the author received what was then the rare honour of being called before the curtain. *Macbeth* in 1783 did not take so well, and *Jean sans Peur* in 1791 was almost a failure; but *Othello* in 1792, supported by the acting of Talma, obtained immense applause. The next appearance of the author was no longer as an adapter or imitator of foreign models, but as a dramatist with a plot and characters of his own contrivance and invention; and though his contrivance produced nothing more original than the old story of unlawful love between brother and sister ultimately obtaining sanction by their supposed kinship being disproved, the poetic charm of the verse and its vivid picturing of desert life secured for *Abufar, ou la famille arabe*, a flattering reception. On the failure of a similar piece, *Phédon et Waldemar, ou la famille de Sibérie*, Ducis ceased to write for the stage; and the rest of his life was spent in quiet retirement at Versailles. He had been named a member of the Council of the Ancients in 1798, but he never discharged the functions of the office; and, when at a later date Napoleon wished him to accept some post of honour under the empire, he escaped from his solicitations by a happy *brusquerie*,—"General, do you like wild duck shooting? I am something of a wild duck myself." Amiable, religious, and bucolic, he had little sympathy with the fierce, sceptical, and tragic times in which his lot was cast. "Alas!" he

said in the midst of the Revolution, "tragedy is abroad in the streets; if I step outside of my door, I have blood to my very ankles. I have too often seen Atreus in clogs, to venture to bring an Atreus on the stage." Though actuated by what seems to have been an honest and ardent admiration of the great English dramatist, Ducis is not in any deep sense of the word Shakspearian. His ignorance of the English language left him at the mercy of such translators as Letourneur and La Place; and even this modified Shakspeare had still to undergo a process of purification and correction before he could be presented to the fastidious criticism of French taste. That such was the case was not, however, the fault of Ducis; and his works, defective as they were, did good service in modifying the judgment of his fellow countrymen. He did not pretend to reproduce, but to excerpt and refashion; and consequently the French play sometimes differs from its English namesake in every thing almost but the name. The plot is different, the characters are different, the *motif* different, and the scenic arrangement different. The result is really a new play, and a new play, be it said, with undoubted merits of its own. *Le banquet de l'amitié*, a poem in four cantos, 1771, *Au Roi de Sardaigne*, 1775, *Discours de réception à l'Académie française*, 1779, *Épître à l'amitié*, 1786, and a *Recueil de Poésies*, 1809, complete the list of Ducis's publications. An edition of his works in three volumes appeared in 1813; *Œuvres posthumes* were edited by Camponon in 1826; and *Hamlet, Œdipe chez Admète, Macbeth, and Abufar* are reprinted in vol. ii. of Didot's *Chefs d'œuvre tragiques*.

See Camponon, *Essai de mémoires sur Ducis*, 1824; Onésime Leroy, *Étude sur la personne et les écrits de Ducis*, 1832, based on Ducis's own memoirs preserved in the library at Versailles; Sainte-Beuve, *Causeries du lundi*, t. vi., and *Nouveaux lundis*, t. iv.; Villemain, *Tableau de la litt. au XVIIIe. siècle*.

DUCK, a word cognate with the Dutch *Duycker* (Germ. *Tauchente*—and in Bavaria *Duck-antl*), the general English name for a large number of birds forming the greater part of the Family *Anatidæ* of modern ornithologists. Technically the term Duck is restricted to the female, the male being called Drake, and in one species Mallard (Fr. *Malart*).

The *Anatidæ* may be at once divided into six more or less well marked Subfamilies—(1) the *Cygninæ* or Swans, (2) the *Anserinæ* or Geese—which are each very distinct, (3) the *Anatinæ* or Freshwater-Ducks, (4) those commonly called *Fuligininæ* or Sea-Ducks, (5) the *Erismaturinæ* or Spiny-tailed Ducks, and (6) the *Merginæ* or Mergansers. Of the *Anatinæ*, which may be considered the typical group, we propose to treat here only, and especially of the *Anas boschas* of Linnæus, the common Wild Duck, which from every point of view is by far the most important species, as it is the most plentiful, the most widely distributed, and the best known—being indeed the origin of all our domestic breeds. It inhabits the greater part of the northern hemisphere, reaching in winter so far as the Isthmus of Panama in the New World, and in the Old being abundant at the same season in Egypt and India, while in summer it ranges throughout the Fur-Countries, Greenland, Iceland, Lapland, and Siberia. Most of those which fill our markets are no doubt bred in more northern climes, but a considerable proportion of them are yet produced in the British Islands, though not in anything like the numbers that used to be supplied before the draining of the great Fen-country and other marshy places. The Wild Duck pairs very early in the year—the period being somewhat delayed by hard weather, and the ceremonies of courtship, which require some little time. Soon after these are performed, the respective couples separate in search of suitable nesting-places, which are generally found, by those that remain with us, about the middle of March. The spot chosen is sometimes near



a river or pond, but often very far removed from water, and it may be under a furze-bush, on a dry heath, at the bottom of a thick hedge-row, or even in any convenient hole in a tree. A little dry grass is generally collected, and on it the eggs, from 9 to 11 in number, are laid. So soon as incubation commences the mother begins to divest herself of the down which grows thickly beneath her breast-feathers, and adds it to the nest-furniture, so that the eggs are deeply imbedded in this heat-retaining substance—a portion of which she is always careful to pull, as a coverlet, over her treasures when she quits them for food. She is seldom absent from the nest, however, but once, or at most twice, a day, and then she dares not leave it until her mate after several circling flights of observation has assured her she may do so unobserved. Joining him the pair betake themselves to some quiet spot where she may bathe and otherwise refresh herself. Then they return to the nest, and after cautiously reconnoitring the neighbourhood, she loses no time in reseating herself on her eggs, while he, when she is settled, repairs again to the waters, and passes his day listlessly in the company of his brethren, who have the same duties, hopes, and cares. Short and infrequent as are the absences of the Duck when incubation begins, they become shorter and more infrequent towards its close, and for the last day or two of the 28 necessary to develop the young it is probable that she will not stir from the nest at all. When all the fertile eggs are hatched her next care is to get the brood safely to the water. This, when the distance is great, necessarily demands great caution, and so cunningly is it done that but few persons have encountered the mother and offspring as they make the dangerous journey.<sup>1</sup> If disturbed the young instantly hide as they best can, while the mother quacks loudly, feigns lameness, and flutters off to divert the attention of the intruder from her brood, who lie motionless at her warning notes. Once arrived at the water they are comparatively free from harm, though other perils present themselves from its inmates in the form of Pike and other voracious fishes, which seize the Ducklings as they disport in quest of insects on the surface or dive beneath it. Throughout the summer the Duck continues her care unremittingly, until the young are full grown and feathered; but it is no part of the Mallard's duty to look after his offspring, and indeed he speedily becomes incapable of helping them, for towards the end of May he begins to undergo that extraordinary additional moult which has already been mentioned (BIRDS, vol. iii. p. 776), loses the power of flight, and does not regain his full plumage till autumn. About harvest-time the young are well able to shift for themselves, and then resort to the corn-fields at evening, where they fatten on the scattered grain. Towards the end of September or beginning of October both old and young unite in large flocks and betake themselves to the larger waters, many of which are fitted with the ingenious appliances for catching them known as Decoys. These are worked on all favourable occasions during the winter, but the numbers taken vary greatly—success depending so much on the state of the weather. If long-continued frost prevail, most of the Ducks resort to the estuaries and tidal rivers, or even leave these islands almost entirely. Soon after Christmas the return-flight commences, and then begins anew the course of life already described.

The domestication of the Duck is doubtless very ancient, but evidence on this head is exceedingly imperfect. Several distinct breeds have been established, of which the most esteemed from an economical point of view are those known as the Rouen and Aylesbury; but perhaps the most

<sup>1</sup> When Ducks breed in trees, the precise way in which the young get to the ground is still a matter of uncertainty. The mother is supposed to convey them in her bill, and most likely does so, but further observation on this point is required.

remarkable deviation from the normal form is the so-called Penguin-Duck, in which the bird assumes an upright attitude and its wings are much diminished in size. A remarkable breed also is that often named (though quite fancifully) the "Buenos-Ayres" Duck, wherein the whole plumage is of a deep black, beautifully glossed or bronzed. But this saturation, so to speak, of colour only lasts in the individual for a few years, and as the birds grow older they become mottled with white, though as long as their reproductive power lasts they "breed true." The amount of variation in domestic Ducks, however, is not comparable to that found among Pigeons, no doubt from the absence of the competition which Pigeon-fanciers have so long exercised. One of the most curious effects of domestication in the Duck, however, is, that whereas the wild Mallard is not only strictly monogamous, but, as Waterton believed, a most faithful husband—remaining paired for life, the civilized Drake is notoriously polygamous.

Very nearly allied to the common Wild Duck are a considerable number of species found in various parts of the world in which there is little difference of plumage between the sexes—both being of a dusky hue—such as *Anas obscura* of North America, *A. superciliosa* of Australia, *A. pecilorhyncha* of India, *A. melleri* of Madagascar, *A. xanthorhyncha* of South Africa, and some others.

It would be impossible here to enter upon the other genera of *Anatinae*. We must content ourselves by saying that both in Europe and in North America there are the groups represented by the Shoveller, Garganey, Gadwall, Teal, Pintail, and Widgeon—each of which, according to some systematists, is the type of a distinct genus. Then there is the group *Aix* with its beautiful representatives the Wood-Duck (*A. sponsa*) in America and the Mandarin-Duck (*A. galericulata*) in East Asia. Besides these are the Sheldrakes (*Tadorna*), confined to the Old World and remarkably developed in the Australian Region; the Musk-Duck (*Cairina*) of South America, which is often domesticated and in that condition will produce fertile hybrids with the common Duck; and finally the Tree-Ducks (*Dendrocygna*), which are almost limited to the Tropics. (A. N.)

DUCKWORTH, SIR JOHN THOMAS (1748–1817), admiral, was born at Leatherhead, in Surrey, on the 28th February 1748. He entered the navy in 1759, and obtained his commission as lieutenant in June 1770, when he was appointed to the "Princess Royal," the flagship of Admiral Byron, in which he sailed to the West Indies. While serving on board this vessel he took part in the engagement with the French fleet under Count D'Estaing. In July 1779 he became commander, and was appointed to the "Rover" sloop; in June of the following year he attained the rank of post-captain. Soon afterwards he returned to England in charge of a convoy. The outbreak of the war with France gave him his first opportunity of obtaining marked distinction. Appointed first to the "Orion" and then to the "Queen" in the Channel Fleet, under the command of Lord Howe, he took part in the three days' naval engagement with the Brest fleet, which terminated in a glorious victory on the 1st June 1794. For his conduct on this occasion he received a gold medal and the thanks of Parliament. He next proceeded to the West Indies, where he was stationed for some time at St Domingo. In 1798 he commanded the "Leviathan" in the Mediterranean, and had charge of the naval detachment which, in conjunction with a military force, captured Minorca. Early in 1799 he was raised to the rank of rear-admiral, and sent to the West Indies to succeed Lord Hugh Seymour. During the voyage out he captured a valuable Spanish convoy of eleven merchantmen. In March 1801 he was the naval commander of the combined force which reduced the islands of St Bartholomew and St Martin, a

service for which he was rewarded with the order of the Bath and a pension of £1000 a year. Promoted to be vice-admiral of the blue, he was appointed in 1804 to the Jamaica station. Two years later, while cruising off Cadiz with Lord Collingwood, he was detached with his squadron to pursue a French fleet that had been sent to the relief of St Domingo. He came up with the enemy on the 6th February 1806, and, after two hours' fighting, inflicted a signal defeat upon them, capturing three of their five vessels and stranding the other two. For this, the most distinguished service of his life, he received the thanks of the Jamaica Assembly, with a sword of the value of a thousand guineas, the thanks of the English Parliament, and the freedom of the city of London. In 1807 he was again sent to the Mediterranean to watch the movements of the Turks. In command of the "Royal George" he forced the passage of the Dardanelles; but sustained considerable loss in effecting his return, the Turks having strengthened their position. He held the command of the Newfoundland fleet for four years from 1810, and at the close of that period he was made a baronet. In 1815 he was appointed to the chief command at Plymouth, which he held until his death on the 14th April 1817. Sir John Duckworth sat in Parliament for some time as member for New Romney.

DUCLOS, CHARLES PINEAU (1704–1772), a French author, was born at Dinant, in Brittany, in 1704. At an early age he was sent to study at Paris. After some time spent in dissipation he began to cultivate the society of the wits of the time, and became a member of that club or association of young men who published their joint efforts in light literature under the titles of *Recueil de ces Messieurs*, *Étrennes de la St Jean*, *Œufs de Pâques*, &c. His romance of *Acajou and Zirphile*, which was composed after a series of plates which had been engraved for another work, was one of the fruits of this association, and was produced in consequence of a sort of wager amongst its members. Duclos had previously written two other romances, which were more favourably received—*The Baroness de Luz*, and the *Confessions of the Count de \*\*\**. His first serious publication was the *History of Louis XI.*, which is dry and epigrammatical in style, but displays considerable powers of research and impartiality. The reputation of Duclos as an author was confirmed by the publication of his *Considérations sur les Mœurs*, a work which is much and justly praised by Laharpe, as containing a great deal of sound and ingenious reflection. It was translated into English and German. The *Mémoires pour servir à l'Histoire du dix-huitième Siècle*, which were intended by the author as a sort of sequel to the preceding work, are nevertheless much inferior in respect of both style and matter, and are, in reality, little better than a kind of romance. In consequence of his *History of Louis XI.*, he was appointed historiographer of France, when that place became vacant on Voltaire's retirement to Prussia. His *Secret Memoirs of the reigns of Louis XIV. and Louis XV.*, and his *Considerations on Italy*, were not published until after the Revolution. The former work is highly spoken of by Chamfort. Duclos became a member of the Academy of Inscriptions in 1739, and of the French Academy in 1747. Of the latter he was appointed perpetual secretary in 1755. Both academies were indebted to him not only for many valuable contributions, but also for several useful regulations and improvements. As a member of the Academy of Inscriptions, he composed several memoirs on the Druids, on the origin and revolutions of the Celtic and French languages, on trial by battle and proof by ordeal, and on scenic representations and the ancient drama. As a member of the French Academy, he assisted in compiling the new edition of the *Dictionary*, which was published in 1762; and he made some just and philosophical remarks on the

*Port Royal Grammar*. On several occasions he distinguished himself by vindicating the honour and prerogatives of the societies to which he belonged, and the dignity of the literary character in general. He used to say of himself, "I shall leave behind me a name dear to literary men." The citizens of Dinant, whose interests he always supported with zeal, appointed him mayor of their town in 1744, though he was resident at Paris. He was afterwards elected deputy from the commons to the assembly of the states of Brittany; and upon the requisition of this body the king granted him letters of nobility. In 1766 he was advised to retire from France for some time, having rendered himself obnoxious to the Government by the opinions he had expressed on the dispute between the Duc d'Aiguillon and M. de la Chalotais, the friend and countryman of Duclos. Accordingly he set out for Italy; and on his return he wrote an account of his travels, which is also praised by Chamfort. He died at Paris, March 26, 1772, in the sixty-ninth year of his age. The character of Duclos was singular in its union of impulsiveness and prudence. Rousseau described him very laconically as a man *droit et adroit*. In his manners he displayed a sort of bluntness in society, which frequently rendered him disagreeable; and his caustic wit on many occasions created enemies. To those who knew him, however, he was a pleasant companion. A considerable number of his *bon mots* have been preserved by his biographers. A complete edition of the works of Duclos, including an unfinished autobiography, was published by Desessarts, at Paris, in 10 vols. 8vo, 1806.

DUDEVANT, ARMANTINE LUCILE AURORE (1804–1876), known to all the world as the second, if not the greatest, of French novelists, by her assumed name of George Sand, was born at Paris 5th July 1804, and died 8th June 1876. Her life is as fantastic and eventful as any of her fictions, and the main secret of her success has been her power to clothe in artistic form her varied experiences of men and places.

It is no easy task to set down in a short space the outward events of her life, and to trace the development of her genius, not only because of the abundance of materials she has left behind her, but still more from the subtle way in which she has interwoven fact and fiction. In the *History of her Life*, which covers half a century, the omissions are no less surprising than the revelations, and though she never indulges in the self-illusions of *Dichtung und Wahrheit*, which perplex or mystify the biographers of Goethe, yet she wisely refuses to satisfy the curiosity of the public on the most delicate episodes of her life. If, to fill up the blanks, we turn to her novels, George Sand justly warns us that in trying to raise the mask and identify her with any one of her characters, we shall not only lose our pains, but show that we mistake the fundamental conditions of art. Yet by the help of critics to supply the missing clue (and no writer of this century has so provoked criticism), it is possible to decipher the chief lineaments of the most remarkable woman of this age, and the greatest authoress in the world's history.

Aurore was the daughter of Lieutenant Dupin and of his newly-married mistress Sophie Delaborde, the daughter of a Paris bird-fancier. Her paternal grandfather was M. Dupin de Francueil, a farmer-general of the revenue, who had married Mdle. Rintean, widow of Count Horn (a natural son of Louis XV.), and natural daughter of Marshal Saxe, the most famous of the many illegitimate children of Augustus the Strong by the lovely countess of Königsmarck. This strange pedigree has been traced in detail by George Sand, and she recognizes it as one of the elements which went to mould her character. She boasts of the royal blood which she inherited through her father, and, disregarding the bar sinister, claims relationship with Charles V



and Louis XVIII., and she proclaims herself as frankly a daughter of the people, endowed by nature with the instincts of her class. Her birth itself was romantic. Her father was playing a country dance at the house of a fellow officer, the future husband of Sophie's sister, when he was told that his wife, who had not long left the room, had borne him a daughter. "She will be fortunate," said the aunt, "she was born among the roses to the sound of music."

Passing by her infantine recollections, which go back further than even those of Dickens, we find her at the age of three crossing the Pyrennees to join her father who was on Murat's staff, occupying with her parents a suite of rooms in the royal palace, adopted as the child of the regiment, nursed by rough old sergeants, and dressed in a complete suit of uniform to please the general.

For the next ten years she lived at Nohant, near Le Châtre in Berri, the country house of her grandmother. Here her character was shaped; here she imbibed that passionate love of country scenes and country life which neither absence, politics, nor dissipation could uproot; here she learnt to understand the ways and thoughts of the peasants, and laid up that rich store of scenes and characters which a marvellously retentive memory enabled her to draw upon at will. The progress of her mind during these early years well deserves to be recorded. Education, in the strict sense of the word, she had none. A few months after her return from Spain her father was killed by a fall from his horse. He was a man of remarkable literary gifts as well as a good soldier, and his letters, which are included in her life, show in a less degree the vivid force of description and clear insight into character which he bequeathed to his daughter. "Character," says George Sand, "is in a great measure hereditary: if my readers wish to know me they must know my father." On his death the mother resigned, though not without a struggle, the care of Aurore to her grandmother, Mme. Dupin de Francueil, a good representative of the *ancien régime*. Though her husband was a patron of Rousseau, she herself had narrowly escaped the guillotine, and had only half-imbibed the ideas of the Revolution. In her son's lifetime she had, for his sake, condoned the *mésalliance*, but it was impossible for the stately châtelaine and her low-born daughter-in-law to live in peace under the same roof. She was jealous as a lover of the child's affection, and the struggle between the mother and grandmother was one of the bitterest of Aurore's childish troubles.

Next to the grandmother, the most important person in the household at Nohant was Deschatre. He was an abbé who had shown his devotion to his mistress when her life was threatened, and henceforward was installed at Nohant as factotum. He was maire of the village, he managed the estate, doctored the neighbourhood, played picquet with Madame, was tutor to Aurore's half-brother, and, in addition to his other duties, undertook the education of the girl. The tutor was no more eager to teach than the pupil to learn. He, too, was a disciple of Rousseau, believed in the education of nature, and allowed his Émile to wander at her own sweet will. At odd hours of lessons she picked up a smattering of Latin, music, and natural science, but most days were holidays and spent in country rambles and games with village children. Yet even then, though she passed for an ordinary child, somewhat more wayward and less instructed than the average, her special powers had begun to show themselves. Her favourite books were Tasso, *Atala*, and *Paul et Virginie*. A simple refrain of a childish song or the monotonous chaunt of the ploughman touched a hidden chord and thrilled her to tears. Like Blake she fell into involuntary trances, saw visions and heard voices, though, unlike Blake, she never mistook

her day-dreams for realities. She invented a deity of her own, a mysterious Corambé, half pagan and half Christian, and like Goethe erected to him a rustic altar of the greenest grass, the softest moss, and the brightest pebbles.

From the free out-door life at Nohant she passed at thirteen to the convent of the English Augustinians at Paris, where for the first two years she never went outside the walls. Nothing better shows the plasticity of her character than the ease with which she adapted herself to this sudden change. The volume which describes her conventual life is as graphic as Miss Brontë's *Villette*, but we can only dwell on one passage of it. Tired of mad pranks, in a fit of home-sickness, she found herself one evening in the convent chapel. In a strange reverie she sat through vespers. Time passed unnoticed, the prayers were over, the chapel was being closed.

"I had forgotten all; I knew not what was passing in me; with my soul rather than my senses, I breathed an air of ineffable sweetness. All at once a sudden shock passed through my whole being, my eyes swam, and I seemed wrapped in a dazzling white mist. I heard a voice murmur in my ear, 'Tolle, lege.' I turned round thinking that it was one of the sisters talking to me—I was alone. I indulged in no vain illusion; I believed in no miracle; I was quite sensible of the sort of hallucination into which I had fallen; I neither sought to intensify it nor to escape from it. Only I felt that faith was laying hold of me—by the heart, as I had wished it. I was so filled with gratitude and joy that the tears rolled down my cheeks. I felt as before that I loved God, that my mind embraced and accepted that ideal of justice, tenderness, and holiness which I had never doubted, but with which I had never held direct communion, and now at last I felt that this communion was consummated, as though an invincible barrier had been broken down between the source of infinite light and the smouldering fire of my heart. An endless vista stretched before me, and I wanted to start upon my way. There was no more doubt or lukewarmness. That I should repent on the morrow and rally myself on my over-wrought ecstasies never once entered my thoughts. I was like one who never casts a look behind, who hesitates before some Rubicon to be crossed, but having touched the further bank sees no more the shore he has just left."

Such is the story of her conversion as told by herself. It reads more like a chapter from the life of Ste Thérèse or Madame Guyon than of the author of *Lélie*. Yet no one can doubt the sincerity of her narrative, or even the permanence of her religious feelings under all her many phases of faith and aberrations of conduct. A recent critic has sought in religion the clue to her character and the mainspring of her genius. But, except we take religion in the vague sense of the vision and the faculty divine, this is a one-sided view. "Half poet and half mystic" is the verdict she pronounces on herself, and we may add that her element of mysticism was always subordinate to the poetic. "Je fus toujours tourmentée des choses divines," ever stirred and stimulated, but never possessed by things divine.

Again in 1820 Aurore exchanged the restraint of a convent for freedom, being recalled to Nohant by Mme. de Francueil, who had no intention of letting her granddaughter grow up a *dévot*. She rode across country with her brother, she went out shooting with Deschatre, she sat by the cottage doors on the long summer evenings and heard the flax-dressers tell their tales of witches and warlocks. She read widely though unsystematically Aristotle, Leibnitz, Locke, Condillac, and fed her imagination with *René* and *Childe Harold*. Her confessor lent her the *Genius of Christianity*, and to this book she ascribes the first change in her religious views. She renounced once for all the asceticism and isolation of the *De Imitatione* for the more genial and sympathetic Christianity of Chateaubriand. Yet she still clung to old associations, and on her grandmother's death was about to return to her convent, but was dissuaded by her friends, who found her a husband in the person of M. Dudevant, a retired officer who had turned farmer. About her husband and her married life George Sand is discreetly reticent. It was a marriage, if not of love, yet

of inclination, and the first years of her married life, during which her son and daughter, Maurice and Solange, were born, were at least calm and peaceful. Soon differences arose. Her husband seems to have been neither better nor worse than the Berrichon squires around him; but she found herself mated, if not to a clown, yet to a *hobereau* whose heart was in his farm and cattle. After nine years of passive endurance she determined to put an end to a connection which had grown intolerable, and in 1831 an amicable separation was agreed upon. Nohant was surrendered to the husband, and, taking her daughter with her, she went to seek her fortune in Paris with no provision but an allowance of £60 a year. After vain attempts to support herself by some of those expedients to which reduced gentlewomen are driven, as a last resource she tried literature. At this period she was living in a garret, often unable to afford the luxury of a fire. Repulsed by Balzac and Kératry, she found an employer in Delatouche, the editor of *Figaro*, and, like herself, a native of Berri. In her life she has done full justice to the rough honesty and jealous affection of her first critic, who treated her much as Dr Johnson treated Fanny Burney. George Sand had neither the wit nor the piquancy to succeed as a writer in *Figaro*, and at the end of a month her earnings amounted to fifteen francs. But there was on the same staff a young law student already known to her as a visitor at Nohant. With Jules Sandeau she entered into literary partnership, and under the name of Jules Sand there appeared a novel, their joint work, called *Rose et Blanche*. Her second novel was written independently, and the famous pseudonym, George Sand, was a compromise between Madame Dudevant, who wished to preserve the joint authorship, and Jules Sandeau, who disclaimed any share in the work. Nothing like *Indiana* had appeared before in French fiction. The public were wearied with the unreality of the fashionable historical novel, and the realistic humour of Paul de Kock. Balzac's earliest novels gave little promise of his future greatness. In the unknown writer they found one who combined the absorbing passion of Rousseau, the delicate picturesqueness of St Pierre, and the wild grandeur of Chateaubriand, in a living picture of present times and manners. Like Byron she awoke one morning and found herself famous. Delatouche was the first to throw himself at her feet and bid her forget all the hard things he had said of her. Sainte-Beuve expressed the approval of the learned, and the public eagerly canvassed the secret of her name, sex, and history. *Valentine*, which appeared two months afterwards, proved that *Indiana* was not, like so many first novels, a graphic rescript merely of the author's own emotions, but the beginning of an inexhaustible series, in which experience was the raw material woven by imagination and coloured by fancy. In *Valentine*, written during a visit to Nohant, she draws her inspiration from her native soil, and nowhere has she better described the quiet beauty and pastoral melancholy of the Vallée Noire and the banks of the Indre. Her Bohemian life at Paris—her *vie de gamin*, as she calls it—in which she adopted not only the dress but the life of a college student, and made the acquaintance of the whole Paris world between the artist and the artisan, is sketched by her in an allegory which is worth quoting if only as a specimen of the simple perfection of her style.

"I care little about growing old; I care far more not to grow old alone, but I have never met the being with whom I could have chosen to live and die, or if I ever met him I knew not how to keep him. Listen to a story and weep. There was a good artist called Watelet, the best aquafortis engraver of his day. He loved Marguerite Lecomte, and taught her to engrave as well as himself. She left husband and home to go and live with him. The world condemned them; then, as they were poor and modest, it forgot them. Forty years afterwards their retreat was discovered. In a cottage in the environs of Paris called *le moulin joli*, there sat at the same table an old man engraving and an old woman whom he called

his *meunière* also engraving. The last design they were at work upon represented the *Moulin joli*, the house of Marguerite, with the device *Cour vaillie permuetem Sabina d'ivitas operosiores*. It hangs in my room over a portrait the original of which no one here has seen. For a year the person who gave me this portrait sat with me every night at a little table and lived by the same work. At daybreak we consulted together on our work for the day, and at night we supped at the same little table, chatting the while on art, on sentiment, on the future. The future broke faith with us. Pray for me, O Marguerite Lecomte!"

Her third novel, *Lélie*, marks the climax of her rebellion against society. It was written in a fit of deep depression, religious and political, and is a wild dithyramb, the passionate wail of a woman whose affections have been blighted, and whose jaundiced eyes see nothing but a lifeless, loveless, godless world. But like Goethe in his *Werther* she "rid her bosom of that perilous stuff," and, though once and again she inveighed against society, she never more lost faith in the moral government of the world.

Of her unfortunate relations with A. de Musset, and her voyage to Italy in his company, which followed the publication of *Lélie*, nothing need be said except as they affected her literary career. As the motives of *Indiana* and *Valentine* are an unhappy marriage, so the novels of this period (1833-1835), *Jacques, André*, and *Leone Leoni*, are the outcome of an unhappy liaison. Her creed, the opposite of Shakespeare's, is, that love must alter as it alteration finds, and that no ties are binding but the mutual passion of the hour. *Elle et lui* is a woman's version of the quarrel between a man and woman, and if true it ought never to have been told. The moral of the tale is worth giving in George Sand's own words, "God makes certain men of genius to wander in the tempest and to create in pain. I studied you in your light and in your darkness, and know that you are not to be weighed in the balance like other men." The measure she here metes to De Musset we may fairly measure to her again.

To this Italian journey we owe some of her most charming pictures of scenery. Venice was the only town she loved for itself, and it exercised over her the same fascination as over Byron, Shelley, and Goethe. The opening scenes of *Consuelo* are worthy to take rank with "Otway, Radcliffe, Schiller, Shakespeare's Art," with the 4th canto of *Childe Harold*, Shelley's *Lyrics*, and Goethe's *Venetian Epigrams*. The *Lettres d'un Voyageur* mark the calm which succeeded this Sturm und Drang period. They are specially valuable to the student of George Sand, as they give her views of men and things, not refracted and distorted by the exigencies of a novel. In *Michel de Bourges* (the "Edouard" of the letters) we make the acquaintance of another of those celebrated men who influenced for a time her life and writings. He conducted the suit which ended in a judicial separation from her husband (1836), and sought to convert her to the extreme republicanism of which he was the foremost advocate and defender. This Lovelace of politics laid siege to her intellect as persistently as Richardson's hero (for nine mortal hours he declaimed to her, pacing to and fro before her hotel at Bourges, and at Paris he locked her into her own room that she might reflect at leisure on his suit), but though she coquetted with his communistic theories, her artist nature rebelled against his extravagant radicalism. She sought safety in flight, but *Mauprat*, which she published this year, bears marks of his influence. The *Lettres à Marcie*, of 1837, are a tribute to the broad and noble Catholicism of Lamennais, and an eloquent exposition of the doctrine of Christian resignation; but in *Spiridion* (1838) she returns to her proper creed, a philosophical theism founded on sentiment and unfettered by dogma. *Consuelo* (1844) and *Lucretia Floriani* (1847) were inspired by Chopin, whose declining health she tended for more than six years with motherly care. *Le Compagnon du Tour de France* (1840) and *Le meunier*