is now rapidly increasing in consequence of the new processes of reproduction, and the great engravers of past times are becoming much better known. Works on the subject frequently appear, not only in England and France, but also in Germany, whilst Holland and Italy bring their contributions to general iconography. In consequence of this rapid extension of studies on the subject, any attempt at a universal bibliography of works about engraving would soon become obsolete or incomplete. (P. G. H.)

ENGUERA, a town in the province of Valencia, in Spain, is situated in a mountainous district 32 miles S.S.W. of Valencia and 12 miles W.N.W. of San Felipe. Olives and mulberries abound in the surrounding country. In the town there are a convent and a hospital. It possesses woollen mills, and has also a considerable general trade. Population, 5700.

ENKHUIZEN, a seaport town of the Netherlands, in the province of North Holland, situated on the Zuyder Zee, 28 miles N.N.E. of Amsterdam. Its principal buildings are the town-house, the *Wester-Kerk*, the orphanage, the church of the Old Catholics. The town-house, erected in 1588, is adorned with allegorical paintings by Gerard de Lairesse, Houbraken, and Van Neck; one of its chambers is hung with fine tapestry of Louis XIV.'s time, and the burgomaster's room contains a *chef d'œuvre* by Ferdinand Bol. The industrial establishments comprise a foundry, several sugar refineries, and one of the largest factories in Europe for the manufacture of buoys; and there is a trade in wood, butter, and cheese. At the beginning of the 17th century the town numbered 40,000 inhabitants, and sent 400 vessels to the herring fishery; but the harbour is now rendered nearly useless by accumulations of sand, the fishing smacks do not number more than a dozen; and the population in 1869 was only 4925.

The nucleus of Enkhuizen was formed by a few houses (Enkele huizen) built about 1000 A.D., and it was still an open village in 1279. In spite of numerous military vicissitudes, and a great flood which happened in 1514, it rapidly advanced, and under Spanish rule became a strongly fortified and beautifully built town. It was, however, the first of the cities of Holland to open its gates to William the Silent, in 1572. During the 17th century it began to decay, and in the 18th it sank to its present position.

ENLISTMENT, as defined in the annual Mutiny Act (39 Vict. c. 8), consists in the recruit answering the questions put by the person authorized to recruit or to enrol under the Reserve Force Act or to enlist under the Militia Reserve Acts, and in his accepting the enlisting money with the accompanying notice. The recruit is then entitled to be billeted, and must, in not less than twenty-four and not more than ninety-six hours, appear before a magistrate (who is not a military officer) to be attested as a soldier or to object to his enlistment. If the recruit objects and satisfies the magistrate that the enlistment was irregular, he is discharged, and the matter reported to the military authorities; if the recruit objects, but the enlistment was regular, he must repay the enlisting money and any pay or allowances he may have received, and 20s. of smart money, and is then discharged. If the recruit does not object, or cannot pay the money, the questions in the form of attestation are again put by the magistrate, who also administers the oath of allegiance. If the recruit does not appear, he may be punished as a rogue or vagabond. Before this attestation the recruit is not subject to court-martial, but fraudulent conduct followed by attestation is punished either by the justices of the peace or by the district or garrison court-martial. Every attempt by an undischarged soldier or volunteer to re-enlist is punishable as desertion; but in the case of militiamen the penalty is generally a stoppage of 1d. or 2d. of weekly pay for a certain period. It is from the date of attestation that the period of service for pension or discharge runs. The above provisions apply to enlistment in the United Kingdom of natural born subjects. The Mutiny Act makes special provision for enlistment abroad and for the enlistment of negroes or coloured persons who are not subjects of Her Majesty by birth, or who have been condemned as prize under the Slave Trade Acts. A master wishing to recover an apprentice or indentured labourer who has enlisted must claim him within a month after enlistment. The apprentice is not only punished for wrongful enlisting, but remains liable to serve in the army at the end of his apprenticeship, and indeed may be punished as a deserter if he does not deliver himself up as a recruit. Much the same rules will be found in the Marine Mutiny Act. The enlistment oath for the militia is contained in the Militia Service Act, 36 and 37 Vict. c. 68. The period of service implied in enlistment is now regulated by the Army Enlistment Act, 1870, 33 and 34 Vict. c. 67, repealed as regards compulsory *general* enlistment by the Mutiny Act, 1876. Long service is always for twelve years. Short service in the cavalry, artillery, and engineers is eight years army and four years reserve; in the infantry and army service corps, six years army and six years reserve. For the army hospital corps and the colonial corps there is no short service. In 1870 it was said that this scheme would require 322,449 recruits annually, and that in eight years a reserve of 81,811 would be created. The average enlistment is only about 20,000, but this is largely accounted for by the inducements given to enter the militia. In early times attendance at the *posse comitatus* was enforced by the penalty of *culvertage*, or turntail, viz., forfeiture of property and perpetual servitude. The organization of this levy will be found in the Assize of Arms (27 Hen. II.) and the Statute of Winchester (13 Edw. I.), which apply to all men between the ages of fifteen and sixty. By a later Act (4 and 5 Philip and Mary), commissioners of musters were appointed. When the feudal system of escuage was on the wane, Edward III. introduced a custom of "indenting" with private persons to furnish soldiers at certain rates of wage. Many of such indentures of Henry V.'s time, printed in Hunter's *Critical and Historical Tracts*, vol. i., appear to be agreements for one year in consideration of *gages et regards*, or pay and bounty, at certain rates, 6d. a day for an archer and 1s. for a man at arms. The parties agree about sharing the *gaignes de guerre*, prisoners and booty. A quarter's wages, called *prest money*, is paid in advance. Not till the time of Henry VII. was "coat and conduct money" added to this mere bounty on joining. From time to time general pardons were given to all felons who would serve in the army, and even so late as 1703 a statute freed all insolvent debtors who would serve. The Welsh, Cornish, and Irish made up a large proportion of the recruits of the early English armies. (See also ARMY, vol. ii. p. 574).

ENNIS, a municipal and parliamentary borough and market-town of Ireland, the capital of the county of Clare, province of Munster, is situated on the Fergus, about 25 miles W.N.W. from Limerick, with which town and Athenry it is connected by railway. Ennis has breweries, distilleries, and extensive flour mills; and in the neighbourhood there is a valuable limestone quarry. The principal buildings are the Roman Catholic chapel, which is the cathedral of the diocese of Killaloe; the parish church, formed out of the ruins of the Franciscan abbey, founded in 1240 by Donogh Carbrac O'Brien; the court-house, a nunnery, and a school on the foundation of Erasmus Smith. On the site of the old court-house a colossal statue in white limestone of Daniel O'Connell was erected in 1865. The interesting ruins of Clare Abbey, founded in 1194 by Donell O'Brien, king of Munster, are half-way between Ennis and the village of Clare Castle. Ennis returns a member to parliament. Population in 1871, 6503.



ENNISCORTHY, a market-town of Wexford county, Ireland, 13 miles N.N.W. of Wexford, on the side of a steep hill above the Slaney, which here becomes navigable for barges of a large size. It is on the line of railway between Dublin and Wexford. It possesses tanneries, breweries, flour mills, a woollen factory, and a distillery. Enniscorthy was taken by Cromwell in 1649, and in 1798 was stormed and burned by the rebels, whose main forces encamped on an eminence called "Vinegar Hill," which overlooks the town from the east. The old castle of Enniscorthy, a massive square pile with a round tower at each corner, is one of the earliest military structures of the Anglo-Norman invaders. Population in 1871, 5594.

ENNISKILLEN, a municipal and parliamentary borough and market town of Ireland, capital of the county of Fermanagh, province of Ulster, is situated on an island in the strait or river which connects the upper and lower lakes of Lough Erne, 102 miles N.W. from Dublin and 22 miles from Clones by railway. The town occupies the whole island, and is connected with two suburbs on the mainland on each side by two bridges. It has a brewery, two tanneries, and a small manufactory of cutlery, and a considerable trade in corn, pork, and flax. The chief public buildings are the parish church, the Roman Catholic chapel, the Presbyterian and Methodist meeting houses, the county court-house, the town-hall, the royal school founded by Charles I., and the infirmary. In 1689 Enniskillen defeated a superior force sent against it by James II.; and part of the defenders of the town were subsequently formed into a regiment of cavalry, which still retains the name of the Enniskillen Dragoons. The town returns a member to parliament. Population in 1871, 5836.

ENNIUS, Q. Although Ennius is known to us only from fragments of his writings and from ancient testimony, yet there is sufficient evidence from both sources to justify us in assigning to him a position of great eminence and influence in Roman literature. Although not the creator of that literature, for he is later in date, not only than Livius Andronicus and Nævius, but than Plautus, yet he did more than any of the early writers to impart to it a character of serious elevation, and thereby to make it truly representative of Rome. The influence of Nævius was little felt by subsequent writers; and, although the works of Plautus have enjoyed a happier fortune than those of Ennius, yet Latin comedy was essentially an exotic product, and stood in no direct relation to Roman life, nor to the deepest and most permanent moods of the national mind. On the other hand, both Lucretius and Virgil may be regarded as inheriting the spirit of Ennius; and in many fragments of his various works we recognize his affinity with the genius of Roman history, oratory, and satire.

The circumstances of his life naturally fitted him to become the chief medium of contact between the art and intelligence of Greece and the practical energy and commanding character of Rome. He was born among the Calabrian mountains ("Calabris in montibus ortus") in the small town of Rudiæ, in the year 239 B.C., one year after the date of the first dramatic representation of Livius Andronicus, and two years after the end of the first Punic war. Oscan was the language of the district in which Rudiæ was situated; but, as it is called by Strabo Ἑλληνὶς πόλις, and as Ennius is spoken of as "semi-Græcus," Greek was probably the language in common use among the cultivated classes. Since the subjugation of Italy, and the settlement of Roman and Latin colonies in the conquered districts, the knowledge of Latin must have been spread among the allies who sent their contingents to the Roman armies. Ennius testified to his appreciation of the intellectual gain derived from the possession of various languages by using, in reference to his knowledge of Oscan, Greek, and Latin, the expression that "he had three hearts (Gell. xvii. 17), the word "cor" being used by him, as by many other Latin authors, as the seat of intelligence. Through the access which these languages gave to the ideas and sentiments of which they were the organs, Ennius was able to combine the culture of Greece, the fresh feeling and inspiration of Italy, the elevated mood and "imperial patriotism of Rome," in laying the strong foundation of the national literature.

He is said (Serv. on *Æn.* vii. 691) to have claimed descent from one of the legendary kings of his native district, the "Messapus equum domitor" who is introduced by Virgil (in recognition of the poetical fame of his reputed descendant) as coming to the gathering of the Italian clans accompanied by his followers, chanting their native songs,—

> 'Ibant æquati numero regemque canebant."

This consciousness of ancient lineage is in accordance with the high self-confident tone of his mind, with his sympathy with the dominant genius of the Roman republic, and with his personal relations to the members of her great families. The exemption from war which his native district enjoyed during the first twenty years of his life afforded him leisure to acquire the culture which he turned to use in later life; and the vicinity of Tarentum afforded him favourable opportunities for familiarizing himself with the dramatic art of Greece. But of his early years nothing is directly known, and we first hear of him in middle life as serving, with the rank of centurion, in Sardinia, in the year 204 B.C., where he attracted the attention of the Quæstor Cato, and was taken by him to Rome in that year. This personal service in the second Punic war, the most momentous struggle in which Rome was ever engaged, must have deepened his interest in the national fortunes, and contributed to that knowledge of men, and especially of the soldierly character, which was afterwards largely displayed in his epic and dramatic poetry. As Cato made it a reproach to M. Fulvius Nobilior that he had taken Ennius, after he became known as a poet, along with him in his Ætolian campaign (Cicero, *Tusc. Disp.*, i. 2), we may perhaps infer that it was the personal qualities of the man rather than the genius or culture of the poet which recommended the Messapian soldier to his regard.

From the time of his arrival in Rome till his death in 169 B.C., he devoted himself actively to various kinds of literary production, and probably to giving instruction in Greek, for which a great demand existed among the families of more liberal ideas among the Roman aristocracy. He lived on the Aventine, "in a plain and simple way, attended only by a single maid-servant" (to quote the words of Jerome in his continuation of the Eusebian Chronicle), and enjoying the friendship of the foremost men in the state, such as the great Scipio and M. Fulvius Nobilior, the conqueror of Ætolia. So strong was the bond of friendship which united him to the former of these men, that a bust of the poet was placed after death in the tomb of the Scipios, between those of the conqueror of Hannibal and the conqueror of Antiochus. He accompanied M. Fulvius Nobilior in his Ætolian campaign, in the year 189 B.C., and was present at the capture of Ambracia, which formed the subject of one of his dramas. The representation of this drama probably took place at the celebration of the general's triumph two years later. Through the influence of his son, the poet obtained the privilege of Roman citizenship, a fact commemorated by him in a line of the *Annals*—

> "Nos sumu' Romani qui fuvimus ante Rudini

He died at the age of 70, immediately after producing the tragedy of *Thyestes*. In the last book of his epic

poem, in which he seems to have given various details of his personal history, he mentions that he was in his 67th year at the date of its composition. He compared himself, in contemplation of the close of the great work of his life, to a gallant horse which, after having often won the prize at the Olympic games, obtained his rest when weary with age. A similar feeling of pride at the completion of a great career is expressed in the memorial lines which he composed to be placed under his bust after death,—"Let no one weep for me, or celebrate my funeral with mourning; for I still live, as I pass to and fro through the mouths of men."

From the impression stamped on his remains, and from the testimony of his countrymen, we think of him as a man of a robust, sagacious, and cheerful nature (Hor. *Ep.* ii. 1, 50; Cic. *De Sen.* 5); of great industry and versatility; combining imaginative enthusiasm and a vein of religious mysticism with a sceptical indifference to popular beliefs and a scorn of religious imposture; and tempering the grave seriousness of a Roman with a genial capacity for enjoyment (Hor. *Ep.* i. xix. 7). We may realize the nature of his relation to such men as Fulvius Nobilior, and his personal bearing towards them, by a passage quoted from his *Annals* (Gell. xii. 4), in which he is said, on the authority of the grammarian Ælius Stilo (a contemporary of Lucilius, and one of Cicero's teachers), to have drawn his own portrait under the figure of a confidential friend of the Roman general Servilius. This friend is introduced as being sent for by Servilius during a battle, and is described as one "whom he (Servilius) gladly made the sharer of his table, his talk, and his cares, when tired out with speaking on great affairs of state in the broad forum and august senate,—one with whom he could frankly speak about serious matters or jest about trifles,—to whom he could safely confide all that he cared to utter, with whom he had much hearty entertainment alone and in society,—one whose nature could never be prompted to any baseness through levity or malice,—a learned, loyal, pleasant man, contented and cheerful, of much tact and courtesy, choice in his language, and of few words, with much old buried lore, with much knowledge of men, and much skill in divine and human law,—who knew well when to speak and when to be silent."

His career as a writer began at a great epoch of the national life, the end of the second Punic war. The self confident and triumphant spirit produced by the successful result of that struggle may be discerned in the exuberant vitality and animal spirits of the comedies of Plautus, whose period of most vigorous production falls in the years between the end of the war and his death in 184 B.C. More nearly contemporary with Ennius was Cæcilius Statius, the Insubrian Gaul, whom Roman critics ranked as a greater comic dramatist than Plautus or Terence. If weight may be attached to the phrase in which Horace repeats the criticism of the Augustan age,—

"Vincere Cæcilius gravitate,"

he must have resembled him in temper also more than the older dramatists. Till the appearance of Ennius, Roman literature, although it had produced the epic poem of Nævius and some adaptations of Greek tragedy, had been most successful in comedy. Nævius and Plautus were men of thoroughly popular fibre. Nævius suffered for his attacks on members of the aristocracy, and, although Plautus carefully avoids any direct notice of public matters, yet the bias of his sympathies is indicated in several passages of his extant plays. Ennius, on the other hand, was by temperament in thorough sympathy with the dominant aristocratic element in Roman life and institutions. Under his influence literature became less suited to the popular taste, more specially addressed to a limited and cultivated class, but at the same time more truly expressive of what was greatest and most worthy to endure in the national sentiment and traditions. With the many-sided activity which characterized him, he attempted comedy, but with so little success that, in the canon of Volcatius Sedigitus he is mentioned, solely as a mark of respect "for his antiquity," tenth and last in the list of comic poets. The names of only one or two of his comedies are known. He may be regarded also as the inventor of Roman satire, in its original sense of a "medley" or "miscellany," although it was by Lucilius that the character of aggressive and censorious criticism of men and manners was first imparted to that form of literature. The word "satura" was originally applied to a rude scenic and musical performance, exhibited at Rome before the introduction of the regular drama. The saturæ of Ennius were collections of writings on various subjects, and written in various metres, and contained in four or, perhaps, six books. Among these were included metrical versions of the physical speculations of Epicharmus, of the gastronomic researches of Archestratus of Gela ("Heduphagetica"), and, probably, of the rationalistic doctrines of Euhemerus. It may be noticed that all these writers whose works were thus introduced to the Romans were Sicilian Greeks. Original compositions were also contained in these saturæ, and among them the panegyric on Scipio, to which Horace refers in the phrase "Calabræ Pierides" (*Od.* iv. 8, 22). The satire of Ennius seems to have resembled the more artistic satire of Horace in its record of personal experiences, in the occasional introduction of dialogue, in the use made of fables with a moral application, and in the didactic office which it assumed.

But the chief distinction of Ennius was gained in tragic and narrative poetry. He was the first to impart to the Roman adaptations of Greek tragedy the masculine dignity, pathos, and oratorical fervour which continued to animate them in the hands of Pacuvius and Accius, and which, when set off by the acting of Æsopus, called forth vehement applause in the age of Cicero. The titles of about twenty-five of his tragedies are known to us, and a considerable number of fragments, varying in length from a few words to about fifteen lines, have been preserved. These tragedies were for the most part adaptations and, in some cases, translations from Euripides. One or two were original dramas, of the class called "prætextatæ," *i.e.*, dramas founded on Roman history or legend. The heroes and heroines of the Trojan cycle, such as Achilles, Ajax, Telamon, Cassandra, Andromache, were prominent figures in some of those adapted from the Greek. Several of the more important fragments are found in Cicero, who expresses a great admiration of the manly fortitude or dignified pathos ("O poëma tenerum et moratum atque molle") of the passages which he quotes. Although it is more difficult to judge, from unconnected fragments, of the genius of a dramatic than of any other kind of poet, yet in these remains of the tragedies of Ennius we can trace indications of strong sympathy with the nobler and bolder elements of character, of vivid realization of impassioned situations, and of sagacious observation of life. The frank bearing, fortitude, and self-sacrificing heroism of the best type of the soldierly character find expression in the persons of Achilles, Telamon, and Eurypylus; and a dignified and passionate tenderness of feeling makes itself heard in the lyrical utterances of Cassandra and Andromache. The language is generally nervous and vigorous, occasionally vivified with imaginative energy. But it flows less smoothly and easily than that of the dialogue of Latin comedy. It shows the same tendency to aim at effect by alliterations, assonances, and plays on words. The rudeness of early art is most apparent in the inequality of the metres in



which both the dialogue and the "recitative" are composed.

But the work which gained him his reputation as the Homer of Rome, and which called forth the tribute of affectionate admiration from Cicero and Lucretius, and that of frequent imitation from Virgil, was the *Annales*, a long narrative poem in eighteen books, containing the record of the national story from mythical times to the years during which the poem was written. Although the whole conception of the work implies that confusion of the provinces of poetry and history which was perpetuated by later writers, and especially by Lucan and Silius, yet it was a true instinct of genius to discern in the idea of the national destiny the only possible motive of a Roman epic. The execution of the poem (to judge of it by the fragments, amounting to about six hundred lines, which have been preserved) although rough, unequal, and often prosaic, seems to have combined the realistic fidelity and freshness of feeling of a contemporary chronicle with the vivifying and idealizing power of genius. He prided himself especially on being the first to form the strong speech of Latium into the mould of the Homeric hexameter. And although it took several generations of poets to beat their music out to the perfection of the Virgilian cadences, yet in the rude adaptation of Ennius the secret of what ultimately became one of the grandest organs of literary expression was first discovered and revealed. The inspiring idea of the poem was accepted, purified of all alien material, and realized in artistic shape by Virgil in his national epic. He deliberately imparted to that poem the charm of antique associations by incorporating with it much of the phraseology and sentiment of Ennius. The occasional references to Roman history in Lucretius are evidently reminiscences of the *Annals*. He as well as Cicero speaks of him with pride and affection as "Ennius noster." Of the great Roman writers Horace had least sympathy with him; yet he testifies to the high esteem in which he was held during the Augustan age. Ovid expresses the grounds of that esteem when he characterizes him as

"Ingenio maximus, arte rudis."

A sentence of Quintilian expresses the feeling of reverence for his genius and character, mixed with distaste for his rude workmanship, with which the Romans of the early empire regarded him:—"Let us revere Ennius as we revere the sacred groves, hallowed by antiquity, whose massive and venerable oak trees are not so remarkable for beauty as for the religious awe which they inspire" (*Inst. Or.* x. i. 88). From his own application of the epithet "sanctus" to poets, which may be compared to the application by Lucretius of the same word to the great discoverers in philosophy, and to the "pii vates" of Virgil, we may learn something of the earnest spirit in which he wrote for his countrymen the great story of their fathers' deeds.

"Aspicite, O cives, senis Enni imagini' formam;
Hic vestrum panxit maxima facta patrum."

The best edition of his fragments is that of Vahlen, published in 1854. The remains of his tragedies are edited also in Ribbeck's *Tragicorum Latinorum Reliquiæ*, published in 1852. These remains are critically discussed in the *Römische Tragödie* of the same author, published in 1875. (W. Y. S.)

ENOCH. Four persons of this name are mentioned in the Old Testament Scriptures. The first was the eldest son of Cain, who called a city which he built by the same name as his first-born (Gen. iv. 17). In the English Authorized Version Enoch appears, in the form *Hanoch*, as the name of the eldest son of Reuben (Gen. xlvi. 9) and of a son of Midian (Gen. xxv. 4). The name is most familiar, however, as that of the son of Jared and the father of Methusaleh, whose life is told in Gen. v. 18–24, and further illustrated in Heb. xi. 5. The evident meaning of the two passages taken together is that Enoch, after a life of close intercourse with the spiritual world, which lasted for 365 years, was translated to heaven without dying. The symbolic meaning of the numbers connected with his life has not escaped notice. He was "the seventh from Adam" (Jude 14), and this has been held to typify his perfection. On the fact that his years are the same in number as the days of an ordinary solar year a mythical interpretation of the story of his life has been offered which seems more ingenious than sound. According to this, Enoch is the god of the new year. The year "is not" at the end of 365 days, but is immediately renewed. Enoch's chief importance in Old Testament history consists in the fact that along with Elijah he is a palpable witness to the doctrine of immortality. Later traditions, founded probably on the apocryphal book which bears his name, represent him as the inventor of arithmetic and astronomy. On the book of Enoch, see APOCALYPTIC LITERATURE, vol. ii. p. 175.

ENOS (the ancient Ænos), a seaport town in the metropolitan province of European Turkey, vilayet of Adrianople and sandjak of Gallipoli, is situated on the south side of the Gulf of Enos, 38 miles N.W. of Gallipoli and 80 miles S.W. of Adrianople. It is connected with Adrianople by the river Maritza, and for a long time has been its principal seaport; but on account of its harbour having become partially choked by a sandbank, and the fact that Adrianople is now connected by rail with the neighbouring port Dédé-Agatch, its trade is gradually declining. The deposits which have accumulated in the harbour are the cause of fevers which at certain periods almost decimate the population. Population about 7000.

ENRIQUEZ GOMEZ, ANTONIO, the name finally adopted by a Spanish dramatist and poet, who was the son of Don Diego Enriquez Villanueva, a converted Portuguese Jew, and during the first part of his public life was known as Enrique Enriquez de Paz. He was born in Seville, probably between 1600 and 1602, and obtained a classical education. His twentieth year was hardly out when he entered the army, and his military services procured him, not only the rank of captain, but also admission into the Portuguese order of San Miguel de Avis. About 1629 a number of comedies from his pen were represented in the theatre of Madrid, the *Cardenal de Albornoz* and *Fernan Mendez Pinto* being especially applauded; and he was probably still in the capital in 1635, when there appeared his *Fama póstuma á la vida y muerte de Lope de Vega*. Fear of persecution on account of his suspected Jewish proclivities seems to have led him to leave Spain in 1636; and in 1638 we find him in France, where he remained for eleven years, became councillor and majordomo to Louis XIII., and continued assiduously to write and publish. Shortly after 1656 he settled in Amsterdam, and in the religious tolerance of that city made open avowal of his Judaism, and thus had the honour of appearing in effigy in the great *auto-da-fe* celebrated in Seville on April 14, 1660. The date of his death is not known, but it was probably not many years later. He had at least one son, Diego Enriquez Basurto, who in 1649 published at Rouen *El triumpho de la virtud y paciencia de Job*. As a writer Enriquez is characterized by ready invention and a "fatal facility" of execution; and especially in his later works his style is full of extravagances. His *Academias morales de las Musas*, Bordeaux, 1642, contains, besides three other comedies, *A lo que obliga el honor*, which was the foundation of Calderon's *Medico de su honor*. *El siglo pitagorico y vida de don Gregorio Guadaña*, Rouen, 1644, 1647, and 1687 (reprinted at Brussels by F. Foppens in 1727, and by Rivadeneyra in tom. xxxiii. of his *Biblioteca de Autores*

*españoles*), is a series of satirical sketches in prose and verse, which partake of the character of the picaresque romance. *La culpa del primer peregrino* (Rouen, 1644; Madrid, 1735), a mystical poem; *Luis dado de Dios á Anna* (Paris, 1645), presenting the author's views on political matters; *Politica Angelica* (Rouen, 1647); *La torre de Babilonia* (Rouen, 1647; Madrid, 1670), containing the two parts of *Fernan Mendez Pinto; Samson Nazareno*, a heroic poem; and several comedies not mentioned above, complete the list of Enriquez's acknowledged writings. Adolfo de Castro, however, in his notes to *Gil Blas*, advanced the opinion that the comedies usually attributed to Fernando de Zarate were really the production of Enriquez Gomez, who had merely adopted the shelter of a pseudonym to facilitate the introduction of his works into Spain. His principal authority was the following entry in the *Index Expurgatorius*: "Don Fernando de Zarate (is Antonio Enriquez Gomez)—His comedy, *El capellan de la Virgen, San Ildefonso*, is prohibited;" and the fact that almost nothing was known about Zarate lent a strong show of probability to his theory. The matter has since been eagerly debated. Mesonero Romanos, editor of vol. i. of the *Dramaticos posteriores á Lope de Vega* (*i.e.*, vol. xlvii. of Rivadeneyra's *Biblioteca*), though at first he adopted Castro's opinion, has since become its vigorous opponent; and Barrera makes out a very strong case in favour of the historical individuality of Zarate, alleging, among other arguments, that the subjects of the plays ascribed to him, *El gran sepulcro de Cristo, Santa Maria Magdalena*, &c., are not such as were likely to be treated in his later years by the Jewish poet, that autograph manuscripts of Zarate exist in various collections, and that the style and methods of the two writers are perfectly distinct.

See José Amador de los Rios, *Estudios historicos, &c., sobre los Judios de España*, Madrid 1848; Schack, *Geschichte der dram. Lit. und Kunst in Spanien*, 1849; Kayserling, *Sephardim*, Leipsic, 1859; Barrera, *Catalogo del Teatro Antiguo Español*, Madrid, 1860.

ENSCHEDE, a town in the Overyssel province of Holland, is situated near the Prussian boundary, about 45 miles S.E. of Zwolle, at the junction of three railways. Its principal industry is the spinning and weaving of cotton, in which six spinning mills and thirteen steam-power looms are employed. Two-thirds of the town was destroyed by fire on the 7th May 1862, but was very soon rebuilt. Population in 1875, 5291.

ENTAIL (from *tailler*, to cut) really means a limited succession—one cut out by the will of the maker of the entail from the ordinary legal course of succession. The derivation of the word from *talis* (tales hæredes qui in tenore investituræ continentur) is now abandoned. But, as an existing social institution, entail has also generally involved more or less restriction on the proprietary powers of the heirs succeeding to the subject of entail. The policy of entails has therefore been keenly discussed.[1] The attempt to settle the matter on legal principles entirely failed. On the one hand, in the language of the civil law, *unusquisque est rei suæ moderator et arbiter*. This was said to imply an unlimited right to dictate the conditions on which an estate was to be enjoyed after the death of its owner. On the other hand, it was argued that on death the ownership must change, and that the restrictions imposed on heirs of entail were inconsistent with the nature of property. These legal conceptions are themselves merely the products of different states of society. A powerful and learned writer[2] has recently shown that the notion of absolute and exclusive private property is of quite modern date; and it may be added that the power of testamentary disposition was unknown in primitive times, and has only been very gradually admitted. In most civilized countries, so far as concerns the creation of perpetuities, it is now being curtailed in obedience to those considerations of social expediency which alone can decide the question of entails. Conservative philosophers have maintained that the hope of founding a family and an estate which will together be immortal is so great an incentive to the higher forms of industry that the state cannot afford to do without it. But the irresistible answer is that if you give this powerful motive to the founder of a perpetuity, you take it away from every succeeding generation of his descendants. They are born to wealth which their idleness will not dissipate, and possibly to social distinction which has not been earned by their exertions. Besides, it is not disputed that perpetuities are opposed to the interest of the state in the annual produce of the soil, which they place *extra commercium*. These evil consequences of entails have been vividly described by Blackstone[3] in a passage borrowed without acknowledgment from Bacon:[4]—"Children grew disobedient when they knew they could not be set aside; farmers were ousted of their leases made by tenants in tail; for, if such leases had been valid, then under colour of long leases the issue might have been virtually disinherited; creditors were defrauded of their debts; for if tenant in tail could have charged his estate with their payment, he might have also defeated his issue by mortgaging it for as much as it was worth; innumerable latent entails were produced to deprive purchasers of the land they had fairly bought—of suits in consequence of which our ancient books are full; and treasons were encouraged—as estates-tail were not liable to forfeiture longer than for the tenant's life." It is, indeed, obvious that, even if we assume heirs of entail as a class to have been keenly alive to the duties or the true interests of ownership, they had no power to improve their estates or to assist their tenants in doing so. But even if entailed estates were managed so as to yield the greatest possible amount of produce, it would still be a misfortune, and a complete answer to the argument we have been considering, that the land, so far as entailed, would be beyond the most ambitious hopes of the mercantile and manufacturing community. Perpetuities have, however, been defended on the perfectly distinct principle, not economical (in the narrower sense), but broadly political, that they are essential to the permanent well-being of an aristocracy. It is impossible here to discuss the advantages resulting from the existence of an aristocratic caste, whether invested with the hereditary privilege of legislation or regarded merely as contributing to political life an element of safety and independence and culture and historical continuity. These advantages, if they be facts, do not seem to be necessarily connected with any particular system of land-laws, and in certain circumstances a system of perpetuities might possibly impoverish and degrade a real aristocracy. But it is certainly true that in the past the two institutions are found in very close connection. Perhaps, in this view, the earliest type of an entail occurs when, out of the common property of a tribe or other primitive organization, some lands are given to a family who hold a public office or exercise definite hereditary functions. In later times the connection is sufficiently illustrated by the Carlovingian institution of *majoratus*, which spread through France and Italy and Spain, and which, like so many other Carlovingian ideas, was reproduced by Napoleon in the tawdry magnificence of the imperial decrees of 1808.[5] The strong feeling which associates the land with its hereditary owners has found expression in the well-known lines—

> "Shades that to Bacon could retreat afford
> Become the portion of a booby lord,
> And Hemsley, once proud Buckingham's delight,
> Slides to a scriv'ner and a city knight."

Hence, also, the various suggestions which have been made of a downward and an upward limit to the property which should be required for a lawful entail of certain dignities. In his essay on *Popular Discontents* Sir William Temple proposed, and Dr Johnson applauded the proposal, that every baron should have at least £4000, every earl £5000, and every duke £8000 worth of land. This idea has frequently been realized in practice. In Prussia an entail was incompetent except of subjects above £400 in net annual value; in Denmark the estate must be at least 200 tönder of hard corn, or 2000 acres in extent; and under the Napoleonic system the *dotation* of the proposed entail, whether proceeding from the Government or from the applicant himself, was always carefully fixed by the *Conseil du sceau des titres*, with reference to the title or dignity which it was intended to preserve. A prince of the imperial blood or a grand dignitary was entitled to call his house a *palais*, princes of the empire and dukes had to content themselves with *hôtel*, and so on. The same principle appears in the canon of construction laid down by the old Italian law, that a majoratus of such subjects as palatium, turris, castrum, and even ædificium was easily presumed.[1] Indeed, kingdoms have been the subject of entail, and thus the law of entail has supplied the key to more than one political situation. Such was the great controversy "de vanitate hæredum regredientium," whether according to the doctrine of reversion or *regredient-erben*, on the failure of heirs male, and in the absence of any *pactum confraternitatis* taking the estate to another family, a fee-simple estate remained in the last substitute, or whether the estate returned to the heirs of the entail. This question arose in 1790 between Maria Theresa and the elector of Bavaria; the former was victorious by force of arms against the general opinion of lawyers. It was also discussed all over Europe in the Hochsteden case. The crown of Spain was the type of the regular mayorazgo in that country—the inalienable estates descending to the eldest and nearest heir by blood (natu major), with right of representation and without preference of males. Again, the relation between the crown and the entailed estates of subjects has produced a number of elaborate rules with respect to the *justæ causæ* of interference by the state, and has thus profoundly influenced the history of Europe. An Italian majoratus, for instance, might include such subjects as jus honorificum, patronatus, commenda militaris, feudum habens administrationem: from all these monks were by the common law excluded; and all of them were forfeited to the fisc, either absolutely or for a time, by the blasphemy, heresy, or treason of the heir in possession. The entail, therefore, has always been much more than a family settlement or a system of land tenure. In modern Europe there have not been many forms of hereditary aristocracy without some form of entail. But it by no means follows that the influence of perpetuities upon the aristocracy has been beneficial. The introduction of *post obit* bonds, and the law of England relating to the protection of infants against unconscionable bargains, suggest some reflections of a different kind. It will appear in this article that public opinion has generally condemned entails, and that they are being rapidly abolished throughout Europe.

The speeches of Isæus and Demosthenes show that in Greece many difficult questions had risen with regard to the power of a testator to substitute one heir after another; but the earliest definite legal forms of entail were those which appeared under the later Roman law relating to *fidei commissa*, or trusts. The fidei commissum was originally a trust conveyance introduced for the purpose of evading such disabilities as the lex Voconia imposed on women to take directly under a will. The trustee, or *fiduciarius*, was after the time of Augustus liable in a personal action at the instance of the beneficiary, or *hæres fiduciarius*. This form, however, was soon converted into a long nomination or substitution of heirs, to which clauses prohibiting alienation were added. The most common clauses were such as "ne eum fundum vendatis," "ne ex nomine familiæ alienaretur." One well-known form also prohibited mortgages, and emphatically declared that the settled estates should remain "firmas meis filiis et nepotibus *per universum tempus*," and that all contrary deeds should be void and null. On this deed Scævola expressed the opinion that a security over the rents was not a contravention.[2] For some centuries the law recognized such entails as valid in perpetuity; but by Novel 159,[3] "Ut restitutiones in uno gradu subsistant," their validity was confined to the first four generations.

The *jus emphyteuticum* limited to *hæredes sui*, which was granted to *coloni*, formed the type of the tenure by hereditary lease, *bail héréditaire*, which is still common in Europe. Among others may be mentioned the *aforamento* of Portugal, in which the superior is named *directo senhor*, and the vassal or tenant *foreiro*; the *contratto di livello* and *beni libellari* of parts of Italy; the *emphiteusis transitoria ad quoscunque ex pacto et providentia concedentis*, the tenure of monastery lands, in the old Roman states; the *erbleihe* and *landsiedelgüter* of Bavaria ("allodified" in 1848); the *beklem-regt* of Gröningen, subject to the *propinen*, or fine, on renewal; the *erb-pacht* of several German districts; the *quevaises* and *domaine congéable* of the west of France; most of which, indeed, have become fee-simple estates, but were at one time inalienable. The differences between emphyteusis and feu are well brought out in an essay *De prohibita rerum alienatione* by the Dutch jurist Sande, Leovardiæ, 1657. This and the tenure on which the *limitanei milites* held their *agri limitrophi* as a *subsidium adversus rebelles* naturally introduce us to the *feuda gentilitia* of the feudal law in which the benefice was granted out to a vassal and his heirs, who could not alienate without the superior's consent, because on the failure of these heirs the feu returned to the superior. Indeed, the vassal could not alter the succession; and hence, as Sir Thomas Craig observes, "sine superioris consensu vix talliæ locus esse potest."[4] The principle of limitation is here of course entirely opposed to that of the Roman law, which affirmed the right of a testator to name his heirs in perpetuity. It was a feudal maxim, "Solus Deus potest facere hæredem;"[5] and the limitations on the vassal's right arose, not from his own act, but from the reserved estate of superiority and the tenor of his charter in the lands. The feudal law also favoured male heirs, and required that one heir only should succeed.

It appears from the laws of Alfred (c. 37), that entails were known before the Norman feudal law had been domesticated in England. "Si quis terram hæreditariam habeat, eam non vendat a cognatis hæredibus suis, si illi viro prohibitum sit, qui eam ab initio acquisivit, ut ita facere nequeat." These grants which could not be alienated from the lineage of the first purchaser were also known as

[1] See J. R. M'Culloch's note xix. to his edition of *Wealth of Nations*, 1828, afterwards republished as *Treatise on the Succession to Property vacant by Death*, London, 1848.

[2] M. de Laveleye, in his *De la Propriété et de ses formes primitives*, Paris, 1874.

[3] *Commentaries on the Laws of England*, ii. 7, p. 116, Sweet's edition, 1844.

[4] "On the Use of the Law," *Works* (Spedding's ed.), vii. 490.

[5] Merlin, *Répertoire de jurisprudence*, tome vii. p. 702.

[1] Joannis Torre, *De successione in Majoratibus et Primogenituris*, Paris, 1692.

[2] D. xxxi. De legatis et fidei commissis, tt. 69–88. C. vi. De fidei commissis, t. 4.

[3] See a note on this Novel, Gibbon, viii. 80.

[4] ii. 16, *De successione talliata*, § 12.

[5] See Mr Charles Butler's note 191a to *Coke on Littleton*.