

female figure of about life size reclining on the lid. The other (for engraving of which see Plate VIII.) is now in the British Museum, and while having a similar group of figures of about life size on the lid, is besides richly decorated with bas-reliefs round the four sides. In both sarcophagi colours are freely employed, which originally must have been slightly staring, and increase the effect of realism, which in the figures on the lids is all the more conspicuous by comparison with the reliefs, where the true early Greek spirit, as seen on the vases, is strictly maintained. The reason of this difference may partly lie in the fact that Greek models for the reliefs were easily enough obtained, while on the other hand Greek figures approaching in resemblance those on the lid here must at least have been very scarce. At the same time it is also to be remembered that owing to the impossibility of counting on the places where the terra-cotta might shrink, or to what extent this might go, no other treatment would be suitable except that of a bold, rough realism, the effect of which could not easily be destroyed. With the reliefs there was no such danger. The type of face shown in these figures is not to be taken as that of the early Etruscans, for this reason that their essential peculiarities, the sloping forehead, and eyes and the corners of the mouth turned upwards, are obviously mannered exaggerations of the early Greek style of rendering these features, for which undoubtedly there may have been some small grounds in the actual features of the people. Besides on the reliefs there is very little of this exaggeration. The attitude of the figures on the lid is that of a man and wife at a banquet scene, probably here intended to indicate the eternal banquet which appears to have been considered the lot of the happy in the next world. The sarcophagus, to judge from the inscription painted on it, was that of a lady named Thania Velai Matinal Unata. Another inscription painted along the lid reads *Mi vela vesnas me vepe tursi kipa*, which, according to the interpretation of Corssen (i. p. 784), is the dedication of the monument. From the character of the letters it has been thought that this sarcophagus need not be earlier than the end of the 6th century B.C., a period which would not be unsuitable to the workmanship, if we allow that it may have retained many traditions from an earlier time, which in Greece generally had by then been abandoned. The relief on the front represents a combat of two armed men, of whom the one has received a mortal blow and is falling. From the wound his soul has escaped, and is seen in the shape of a winged figure bounding away on the extreme right. The soul of the victorious warrior comes tripping in on the extreme left. This manner of representing the soul recalls in some degree the sepulchral vases of the Athenians, where it appears as a small winged figure, and recalls also the *psychostasia* of very early times, in which the souls of two combatants were supposed to be placed in a balance and weighed against each other while the fight was proceeding. It will be seen also that the wounded warrior is already being devoured by the dog of the battle field, thus giving an instance of what is called *prolepsis*, and is not unfamiliar in early art. That is to say, the artist has attempted to realize two separate moments of the action,—first the actual wounding, and secondly the consequence of it, viz.,—that the body of the vanquished is left to be devoured by dogs and kites, a fate which the heroes of the *Iliad* often promise their opponents in battle.<sup>1</sup> That the combatants here are Achilles and Memnon is not improbable, and in this case the principal female figures will be respectively

<sup>1</sup> A similar instance of *prolepsis* is when Perseus is figured cutting off the head of Medusa, and already holds at his side Pegasus, the winged horse, which did not spring from her until her head was entirely off.

their mothers Thetis and Eos, each with an attendant; the male attendant on each side perhaps was attached to the warriors themselves. The story begins on one of the ends of the sarcophagus with the two warriors parting for battle; in the front is the combat; on the other end the mourning, and on the back the eternal banquet. The feet are formed by four sirens in their capacity as daughters of the earth sent by Persephone to assist mourners to wail for the dead (Euripides, *Helena*, 167). In other cases the sirens were thought of as carrying away the souls of the dead, as on the Harpy monument from Xanthus in Lycia. The later urns and sarcophagi will be found collected in Brunn's *Rilievi delle Urne Etrusche*, Rome, 1870.

*Vase Painting.*—It has been proved that the great mass of painted vases found in Etruria, and familiarly called Etruscan, are productions of Greek workmen. The subjects, the style, and the inscriptions are all Greek. But side by side with them are certain undoubtedly Etruscan vases, the very small number of which would suggest that in this direction at least the Greek models defied imitation if indeed the attempts in question did not clearly show this. At the same time it must be admitted that between the early Corinthian vases of about the 7th century B.C., discovered in Etruria, and the probably contemporary specimens of native work there is no very great difference. It was the later development which the Etruscans could not follow. Specimens of early imitation found at Caere will be seen engraved in the *Monumenti d. Inst. Arch. Rom.*, vi. pls. 14, 15, 23, 36; vi.-vii., pl. 73, the peculiarities of which, such as in costume, type of face, disproportion between figures of men and of animals, are pointed out in detail by Helbig, *Annali d. Inst. Arch. Rom.*, xxxv., p. 210, fol. The style of the originals, including the correct degree of subordination in the design to the vase which it adorns, is lost, and in its place stands out a certain gross reality in conflict with the form of the vase. It does not follow that these imitations were made contemporary with the originals (about the end of the 7th century B.C.), but a strong argument in favour of such a view might be found in a vase from the Polledrara tomb at Vulci, the antiquities of which have been shown to belong to this period. The vase in question like the others has a design purely Greek in its subject and general treatment—Theseus struggling with the Minotaur, while Ariadne holds the clue, a chorus, chariots, and centaurs with human forelegs. But it differs in this respect, that the outlines of the figures are drawn with a crude red colour upon the varnished surface of the vase, not as in other cases on spaces left unvarnished. From that circumstance, and from the general effect of these Caeretan vases as compared with the reliefs on the large sarcophagus, just described, from the same locality, it will be seen that the skilled workman of Etruria turned more readily to modelling in terra-cotta than to the complicated and difficult process of vase-painting. As regards the few attempts made in late times it may be said that they also fail in the direction of grossness. See, for example, the vase in the British Museum with Ajax falling on his sword and Actæon defending himself from his hounds. Mention, however, should be made of one specimen in the Museum collection where all the technical skill of a Greek potter is displayed, and its Etruscan origin revealed only by the subject and by certain details familiar in the mirrors. The composition of the scenes is in some respects like that of a picture with perspective, which, while it is not a feature of Greek vases, can neither be called Etruscan on the ground of any known analogy.

*Mural painting.*—The mural paintings of the Etruscans are known only from their tombs, the inner walls of which it was not unusual to decorate in this manner, the work being executed on a prepared ground of white stucco and

with a considerable variety of colours, red, brown yellow, carnation, blue, green, and black, to indicate flesh, hair, dress, armour, and other adjuncts. The principal localities in which these paintings have been discovered are Veii, Chiusi, Vulci, Caere, and Tarquinii. The most important of them will be found engraved in the *Monumenti d. Inst. Arch. Rom.*, those of Tarquinii in vol. i., pls. 32-3; vi., pl. 79; viii., pl. 36, and ix., pls. 13-15e; from Caere, vi., pl. 30; from Vulci vi., pls. 31-2; from Chiusi, v., pls. 16, 17, 33, 34; from Veii, Micali, *Mon. Ined.*, pl. 58, figs. 1-3. For the state of opinion concerning the antiquity of this art in Etruria, see Helbig in the *Annali d. Inst. Arch. Rom.*, 1863, p. 336, and again *Annali*, 1870, p. 5-74, in reply to Brunn who had criticised his theory in the meantime in the *Annali*, 1866, p. 442. Both wrote from personal inspection, and from an acquaintance with Etruscan remains such as no other writers possess. If they differ as to whether this or that painting is older than another, they yet appear to be agreed on the main points that, taken altogether, these paintings represent three successive stages of the art, the oldest stage being characterized as Tuscan and as exhibiting little of Greek influence, the second as strongly marked by the features of Greek painting in the phase in which it was left by Polygnotus, and the third as completely

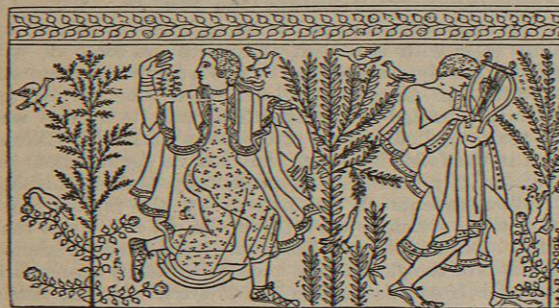


Fig. 5.—Scene from Mural Painting at Tarquinii. From the *Monumenti d. Inst. Arch.*, i., pl. 32.

under the domination of Greek art as it existed in the Hellenistic age. It is not meant that this oldest or Tuscan school was an original creation, but only that with perhaps no better models than Greek vases, the Etruscans then developed a system of mural painting which may be called their own, the more so since its spirit of localizing its subjects by giving the figures native dress and types of face is seen at times surviving in the later stage. The tomb at Veii is assigned by Helbig to the first period, and in any case it must be ranked as early, since that town was destroyed in 396 B.C. Obviously very early are also the pictures from Caere (*Monumenti*, vi., pl. 30), where a female is being brought to an altar to be sacrificed. In the scene is an ancient statue (xoanon), a curious figure of a soul in the air, two warriors and two figures sitting face to face. It is, however, in the paintings of the second period, especially those of Tarquinii (see fig. 5), that the Etruscan show to the best advantage, as having the delicacy and refinement of drawing combined with nobility of figure ascribed by tradition to Polygnotus, and still traceable on the earlier examples of the Greek vases with red figures, wearing thin transparent draperies which do not conceal the forms and movements of the limbs. Here the Etruscan artist has a complete command of skill, and is obviously conscious of it from the precision with which he carries out his finest lines. The types of his figures are of pure Greek beauty, and their movement such as that on the best vases. No doubt these particular paintings are exceptional among those that remain now, but in what relation they had stood to the general

run at the time when they were executed is another question. The others sin more or less in the direction already pointed out as characteristic of the Etruscans, a certain gross realism under which there probably lay artistic strength of some kind. As regards the latest stage it has little to distinguish it from Greek work except the occasional presence of peculiarly Etruscan daemons, Etruscan inscriptions explaining the subjects, and again frequently the native realism carried sometimes to the extent of being nearly grotesque. In the early specimens the subjects consist mostly of banquet scenes attended by dances to music apparently in groves, perhaps those of Elysium and games such as accompanied funeral obsequies in Greece and probably also in Etruria. Doubtless these representations in the interiors of tombs were intended to realize the future life of the deceased. (A. S. M.)

ETTLINGEN, the chief town of a district in the circle of Carlsruhe, Baden, Germany, is situated at the entrance of the valley of the Alb, on the railway from Mannheim to Basel,  $4\frac{1}{2}$  miles south of Carlsruhe. Agriculture, the rearing of cattle, and the cultivation of madder and various kinds of fruits employ a portion of the population; but they are chiefly engaged in manufactures, paper-making, cotton-spinning, weaving, cloth-dressing, and starch-making. Ettlingen possesses an old castle built on the site of a Roman fortress. This castle was burnt by the French in 1689, but was rebuilt at the beginning of the 18th century. The first notice of Ettlingen dates from the beginning of the 12th century. It was a free town till 1234, when it was presented by the emperor Frederick II. to the margrave of Baden. In 1644 it was conquered by the Weimar troops under Taupadel, and near the town Moreau was defeated by the archduke Charles 9th and 10th July 1796. In and around Ettlingen a large number of Roman antiquities have been found. The population in 1875 was 5286.

ETTMÜLLER, ERNST MORIZ LUDWIG (1802-1877), an able and erudite philologist, who has contributed largely to the critical literature of the Germanic tongues. He was born at Gersdorf near Löbau, in Saxony, October 5, 1802, was privately educated by his father, the Protestant pastor of the village, entered the gymnasium at Zittau in 1816, and studied from 1823 to 1826 at the university of Leipsic. After a period of about two years during which he was partly abroad and partly at Gersdorf, he proceeded to Jena, where in 1830 he delivered, under the auspices of the university, a course of lectures on the old Norse poets. Three years later he was called to occupy the mastership of German language and literature at the Zurich gymnasium; and in 1863 he left the gymnasium for the university, with which he had been partially connected twenty years before. His death took place at Zurich, 1877. To the study of English Ettmüller contributed by an alliterative translation of Beowulf, Zurich, 1840, an Anglo-Saxon chrestomathy entitled *Engla and Seaxna scopas and boceras*, Quedlinburg, 1850, and a well-known *Lexicon Anglo-Saxonicum*, Qued., 1851, in which the explanations and comments are given in Latin, but the words unfortunately are arranged according to their etymological affinity, and the letters according to phonetic relations. He edited a large number of High and Low German texts:—*Kuneh Laurin*, Jena, 1829; *Wartburgkrieg*, Jena, 1830; *Sant Oswaldes Leben*, Zur. 1835; *Ortnides mervart unde töt*, Zur. 1838; *Hadioubes Lieder und Sprüche*, Zur. 1840; *Heinrich's von Meissen des Frauenlobes Leiche, Sprüche, Streitgedichte und Lieder*, Qued. 1843; *Frowen Helchen Süne*, Zur. 1846; *Heinrich's von Veldecke Eneide*, Leipsic, 1852; *Theophilus*, Qued. 1849; *Das Spil van der upstandinge*, Qued. 1850; *Wislaues IV. Lieder und Sprüche*, Qued. 1852; and to the study of the Scandinavian literatures he contributed an edition of the

*Völuspá*, Leipsic, 1831, a translation of the *Lieder der Edda von den Nibelungen*, Zur. 1837, and an old Norse reading book and vocabulary. He is also the author of a *Handbuch der Deutschen Literaturgeschichte*, 1847, which includes the treatment of the Anglo-Saxon, the Old Scandinavian, and the Low German branches; and he popularized a great deal of literary information in his *Herbstabende und Winternächte: Gespräche über Dichtungen und Dichter*, 3 vols., Stuttgart, 1865-1867. The alliterative versification which he admired in the old German poems he himself employed in his *Deutsche Stammkönige*, Zur. 1844, and *Das verhängnisvolle Zahnweh, oder Karl der Grosse und der Heilige Goar*, Zur. 1852.

ETTMÜLLER, MICHAEL (1644-1683), a German physician, born at Leipsic, May 26, 1644. After having studied languages, mathematics, and philosophy at his native town, he went to Wittenberg, and, returning to Leipsic, obtained a medical diploma there in 1666. He travelled in Italy, France, and England, and then retired to Leyden, where he had intended to spend some time in study; but he was suddenly recalled to Leipsic in 1668, and received the degree of doctor immediately after his arrival. He was admitted a member of the faculty of medicine in 1676. About the same time the university of Leipsic confided to him the chair of botany, and appointed him extraordinary professor of surgery, the duties of which he discharged with distinction. He died on the 9th March 1683. Although Etmüller only wrote short dissertations and mere *opuscula*, he enjoyed an immense reputation. He had the art of interesting and fixing the attention by a ready elocution, and by arguments sometimes much more specious than solid.

The following is a list of his works:—*De Singularibus*, a thesis defended by Etmüller in 1663; *Medicina Hippocratica*, Leipsic, 1670; *Vis Opii diaphoretica*, Leipsic, 1679; *Chimie Rationalis ac Experimentalis curiosa*, Leyden, 1684; *Medicus Theoria et Praxi generali instructus*, Frankfort and Leipsic, 1685. Various editions of his collected works have been published, but the best is that of his son, who was also a physician of some eminence, entitled *Opera Medica theoretica-practica per filium Michaelis Ernestum*, etc., Frankfort, 1708, 3 vols. fol. There is no complete translation of the works of Etmüller, but there are numerous German, English, and French translations of the different treatises.

ETTY, WILLIAM, R.A. (1787-1849), one of the most eminent of British painters, was born at York, 10th March 1787. His father had been in early life a miller, but had finally established himself in the city of York as a baker of spice-bread. He showed from his earliest years a talent for drawing, and used to make sketches whenever he could find opportunity. After some scanty instruction of the most elementary kind, the future painter, at the age of eleven and a half, left the paternal roof, and was bound apprentice in the printing-office of the *Hull Packet*. Amid many trials and discouragements he completed his term of seven years' servitude, and having in that period come by practice, at first surreptitious, though afterwards allowed by his master "in lawful hours," to know his own powers, he removed at the close of it to London. The kindness of an elder brother and a wealthy uncle, William Etty, himself an artist, stood him in good stead during his long and noble struggle against the trials and difficulties that beset the career of nearly every person who adopts the profession of art for its own sake. He commenced his training by copying without instruction from nature, models, prints, &c.,—his first academy, as he himself says, being a plaster-cast shop in Cock Lane, Smithfield. Here he made a copy from an ancient cast of Cupid and Psyche, which was shown to Opie, and led to his being enrolled in 1807 as student of the Academy, whose schools were at that time conducted in Somerset House. Among his fellow scholars at this period of his career were some who in after years rose to eminence in their art,

such as Wilkie, Haydon, Collins, Constable. His uncle generously paid the necessary fee of one hundred guineas, and in the summer of 1807 he was admitted to be a private pupil of Sir Thomas Lawrence, who was now at the very acme of his fame. Etty himself always looked on this privilege as one of incalculable value, and till his latest day regarded Lawrence as one of the chief ornaments of British art. For some years after he quitted Sir Thomas's studio, even as late as 1816, the influence of his preceptor was traceable in the mannerism of his works; but his later pictures prove that he had completely outlived it. Though he had by this time made great progress in his art, his career was still one of almost continual failure, hardly cheered by even a passing ray of success. In 1811, after repeated rejections, he had the satisfaction of seeing his *Telemachus rescuing Antiope* on the walls of the Academy's exhibition-room. It was badly hung, however, and attracted little notice. For the next five years he persevered with quiet and constant energy in overcoming the disadvantages of his early training with yearly growing success, and he was even beginning to establish something like a name when in 1816 he resolved to improve his knowledge of art by a journey to Italy. After an absence of three months, however, he was compelled to return home without having penetrated farther south than Florence. Struggles and vexations still continued to harass him, but he bore up against them with a patient endurance and force of will which ultimately enabled him to rise superior to them all. In 1820 his *Coral-finders*, exhibited at the Royal Academy, attracted much attention, and its success was more than equalled by that of *Cleopatra's arrival in Cilicia*, shown in the following year. In 1822 he again set out on a tour to Italy, taking Paris on his way, and astonishing his fellow-students at the Louvre by the rapidity and fidelity with which he copied from the old masters in that gallery. On arriving at Rome he immediately resumed his studies of the old masters, and elicited many expressions of wonder from his Italian fellow-artists for the same qualities which had gained the admiration of the French. Though Etty was duly impressed by the grand *chefs d'œuvres* of Raphael and Michelangelo at Rome, he was not sorry to exchange that city for Venice, which he always regarded as the true home of art in Italy. His own style as that of the most distinguished English colourist of any period held much more of the Venetian than of any other Italian school, and he admired his prototypes with a zeal and exclusiveness that sometimes bordered on extravagance. Early in 1824 he returned home to find that honours long unjustly withheld were awaiting him. In that year he was made an associate of the Royal Academy, and in 1828 he was promoted to the full dignity of an Academician. In the interval between these dates he had produced the *Combat* (*Woman interceding for the Vanquished*), and the first of the series of three pictures on the subject of *Judith*, both of which ultimately came into the possession of the Scottish Academy, which body, to their credit be it told, were the first to discern and publicly appreciate the genius of Etty, and the value of his contributions to art. Etty's career was from this time one of slow but uninterrupted success. His works were not now as formerly allowed to remain upon his hands unsold; and though the prices which they fetched were almost incredibly small in comparison with the value now attached to them, yet they satisfied the artist's requirements, and even tempted him to persevere in the dangerous career of high art. In 1830 Etty again crossed the Channel with the view to another art tour through the Continent; but he was overtaken in Paris by the insurrection of the Three Days, and was so much shocked by the sights he was compelled to witness in that time that he

returned home with all convenient speed. During the next ten years of his life the zeal and unabated assiduity of his studies were not at all diminished, and he continued with marvellous regularity his various routine duties in connexion with the academy, though his health was far from robust, and his circumstances were now such as to put it in his power to dispense with the multifarious drudgery which the fulfilment of these duties demanded. He was a constant attendant at the Life School, where he used to work regularly along with the students, notwithstanding the remonstrances of some of his fellow Academicians, who thought the practice undignified. The course of his studies was only interrupted by occasional visits to his native city, and to Scotland, where he was welcomed with the utmost enthusiasm, and fêted with the most gratifying heartiness by his brother-artists at Edinburgh. On the occasion of one of these visits he gave the finishing touches to the trio of *Judiths*, which form not the least interesting or valuable feature in the collection of the Scottish Academy. In 1840, and again in 1841, Etty undertook a pilgrimage to the Low Countries, to seek and examine for himself the masterpieces of Rubens which exist in many of the churches and public galleries there. Two years later he once more visited France with a view to collecting materials for what he called "his last epic," his famous picture of *Joan of Arc*. This subject, which would have tasked to the full even his great powers in the prime and vigour of manhood, proved almost too serious an undertaking for him in his old age. It exhibits, at least, amid great excellences, undeniable proofs of decay on the part of the painter; yet it brought a higher price than any of his earlier and more perfect works, viz., £2500. In 1848, after completing this work, he retired to York, having realized a comfortable independence. Even his advanced years and increasing infirmities were as yet unable wholly to quench his artistic enthusiasm, for when his health allowed, he worked as assiduously as in his younger days. One wish alone remained for him now to gratify; he desired to see a "gathering" of his pictures. With much difficulty and exertion he was enabled to assemble the great majority of them from various parts of the British islands; and so numerous were they that the walls of the large hall he engaged in London for their exhibition were nearly covered. This took place in the summer of 1849; on the 13th November of that same year Etty died. He received the honours of a public funeral in his native city, where he was highly respected.

Etty holds a secure place among English artists, though it is neither the place assigned to him during the early part of his career nor that to which he attained during the last thirty years of his life. Unjust neglect was followed in his case, as in that of some others, by undue and indiscriminate eulogy. His unflinching perseverance in the face of unusual difficulties and discouragements is beyond all praise. His drawing was frequently incorrect, but in feeling and skill as a colourist he has scarcely been equalled by any other English artist. His most conspicuous defects as a painter were the result of insufficient general culture and narrowness of sympathy.

See Etty's autobiography, published in the *Art Journal* for 1849, and the *Life of William Etty, R.A.*, by Gilchrist, 2 vols. 1855.

EU, a town of France in the department of Seine-Inférieure, arrondissement of Dieppe, is situated on the railway from Longpré to Tréport, and on the river Bresle 2 miles from its mouth at Tréport, and is 17 miles E.N.E. of Dieppe. It has manufactories of lace, waxcloth and sailcloth, hemp, linen, and oil, and a considerable trade in fish, corn, and wood. It is the seat of a tribunal of commerce and of a communal college, and has three ancient

buildings of importance:—the beautiful Gothic church built in the 12th century, whose crypt contains the monuments of the counts of Eu; the college church, in which are the tombs of Henry of Guise and of his wife Katherine of Cleves; and the Château d'Eu.

The countship of Eu dates from the 11th century, and is descended from a side branch of the Norman kings. After the dying out of this branch it came finally into the possession of the St Pols. In 1475 the town and castle were destroyed by Louis XI. to prevent them falling into the hands of the English; but when through marriage the countship passed into the possession of Henry, duke of Guise, he rebuilt the castle in 1581. When the house of Guise was extinguished in 1675, Eu was purchased by the princess of Montpensier, and came thus into the possession of the duke of Maine, whence it passed into that of the duke of Penthièvre, grandfather by the mother's side of Louis Philippe. In 1795 the château was converted into a military hospital, but Louis Philippe commenced its restoration in 1821, and made it his principal summer residence. Here he received Queen Victoria in 1843. It contained a large picture gallery of historical portraits, but in 1852 these were removed to England. From 1852 till the last French revolution the château belonged to Napoleon III. The population of Eu in 1872 was 3835.

EUBŒA (pronounced *Evvia* in the modern language), the largest island after Crete in the Ægean Sea, is separated from the coasts of Attica, Bœotia, Locris, and Thessaly by the Euboic Sea, which, at its narrowest part between Chalcis and the Bœotian shore, is called the Euripus. The length of the island, whose general outline is long and narrow, is about 90 miles; its breadth varies considerably,—at the broadest part it measures about 30 miles, at the narrowest not more than four. Its general direction is from N.W. to S.E., and it is traversed throughout its entire length by a mountain range, which forms part of the chain that bounds Thessaly on the E. under the names of Ossa and Pelion, and is further continued beyond the extremity of Eubœa in the lofty islands of Andros, Tenos, and Myconos. The principal peaks of this range, some of which attain a great elevation, group themselves into three knots, in the north, the centre, and the south of the island, which they thus divide with some completeness into three portions. Towards the north, opposite the Locrian territory, the highest peaks are Mounts Macistus (Kandili) and Telethrius, the former 3967, and the latter 3186 feet above the sea. Mount Telethrius was famed in ancient times for its medicinal plants, and at its foot are the celebrated hot springs, near the town of Ædepsus, called the Baths of Hercules, which were used, we are told, by the dictator Sulla, and have now been converted into an extensive bathing establishment, though the arrangements are of a rude description. These sources, which are strongly sulphurous, rise a short distance inland at several points, and at last pour themselves steaming over the rocks, which they have yellowed with their deposit, into the Euboic Sea. Opposite the entrance of the Maliac Gulf is the promontory of Cœneum, the highest point behind which, rising to an elevation of 2221 feet, is now called Lithada, the name being a corruption of Lichades, as the islands were called that lie off the extremity of the headland. Here again we meet with the legends of Hercules, for this cape, together with the neighbouring coast of Trachis, was the scene of the events connected with the death of that hero, as described by Sophocles in his *Trachinæ*. Near the N.E. extremity of the island, and almost facing the entrance of the Gulf of Pagasæ, is the promontory of Artemisium, celebrated for the great naval victory gained by the Greeks over the Persians, 480 B.C. Towards the centre, to the N.E. of Chalcis, rises the highest of its mountains, Dirphys or Dirphe, now Mount Delphi, 5725 feet above the sea, the bare summit of which is not entirely free from snow till the end of May, while its sides are clothed with pines and firs, and lower down with chestnuts and planes. It is one of the most conspicuous summits of eastern Greece and

from its flanks the promontory of Chersonesus projects into the Ægean. At the southern extremity the highest mountain is Oche, now called St Elias, rising to the height of 4606 feet. The south-western promontory was named Geræstus, the south-eastern Caphareus; the latter of these was ill-famed on account of its dangers to navigation, for, being an exposed point, it attracts the storms, which rush between it and the neighbouring cliffs of Andros as through a funnel. The whole of the eastern coast was rocky and destitute of harbours, especially the part called Coela, or "the Hollows," where part of the Persian fleet was wrecked, which probably lay between the headlands of Chersonesus and Caphareus. So greatly was this dreaded by sailors, that the principal line of traffic from the north of the Ægean to Athens used to pass by Chalcis and the Euboic Sea.

Eubœa was believed to have originally formed part of the mainland, and to have been separated from it by an earthquake. This is the less improbable because it lies in the neighbourhood of a line of earthquake movement, and both from Thucydides and Strabo we hear of the northern part of the island being shaken at different periods, and the latter writer speaks of a fountain at Chalcis being dried up by a similar cause, and a mud volcano formed in the neighbouring plain. Evidences of volcanic action are also traceable in the legends connected with Hercules at Ædepsus and Cenæum, which here, as at Lemnos and elsewhere in Greece, have that origin. Its northern extremity is separated from the Thessalian coast by a strait, which at one point is not more than a mile and a half in width. From the promontory of Cenæum southwards for about fifteen miles the depth of the channel is so great that half a mile from the shore no bottom has been found with 220 fathoms of line; the water, however, gradually shoals from this point to Chalcis. In the neighbourhood of that town, both to the north and south, the bays are so confined as readily to explain the story of Agamemnon's fleet having been detained there by contrary winds. At Chalcis itself the strait, assuming the name of Euripus, contracts to a breadth of not more than 120 feet, and is divided in the middle by a rock, on which now stands a castle. The channel towards Boeotia is spanned by a stone bridge, that towards Chalcis by one of wood; the latter is by far the deeper channel. The extraordinary changes of tide which take place in this passage have been a subject of wonder from classical times to the present day, and are not yet explained. As you stand on the bridge you will see the current running like a river in one direction, and shortly afterwards it will be running with equal velocity in the other. Strabo speaks of them as varying seven times in the day, but it is more accurate to say, with Livy, that they are irregular. They are referred to in several passages of the Attic tragedians. A bridge was first constructed here in the twenty-first year of the Peloponnesian war, when Eubœa revolted from Athens; and thus the Boeotians, whose work it was, contrived to make that country "an island to every one but themselves." Hence Ephorus remarked that nature might almost be said to have made that island part of Boeotia. The Boeotians by this means secured a powerful weapon of offence against Athens, being able to impede their supplies of gold and corn from Thrace, of timber from Macedonia, and of horses from Thessaly, for, as has been already said, their traffic from the north used to pass by this way. The name Euripus was corrupted during the Middle Ages into Evripo and Egripo, and in this latter form transferred to the whole island, whence the Venetians, when they occupied the district, altered it to Negroponte, with reference to the bridge which connected it with the mainland.

The rivers of Eubœa are few in number and scanty in volume, as is natural in a rocky island, where they have so short a distance to run. In the north-eastern portion the Budorus flows into the Ægean, being formed by two streams which unite their waters in a small plain, and were perhaps the Cereus and Neleus concerning which the story was told that sheep drinking the water of the one became white, of the other black. On the north coast, near Histiaea, is the Callas; and on the western side the Lelaatus, near Chalcis, flowing through the plain of the same name. This plain, which intervenes between Chalcis and Eretria, and was a fruitful source of contention to those cities, is the most considerable of the few and small spaces of level ground in the island, and was fertile in corn. Aristotle, when speaking of the aristocratic character of the horse, as requiring fertile soil for its support, and consequently being associated with wealth, instances its use among the Chalcidians and Eretrians, and in the former of those two states we find a class of nobles called Hippobotæ. This rich district was afterwards occupied by Athenian cleruchs. The next largest plain was that of Histiaea, and at the present day this and the neighbourhood of the Budorus (Achmet-Aga) are the two best cultivated parts of Eubœa, owing to the exertions of foreign colonists. The mountains afford excellent pasturage for sheep and cattle, which were reared in great quantities in ancient times, and seem to have given the island its name; these pastures belonged to the state. The forests are extensive and fine, and are now superintended by Government officials, called *δαροφύλακες*, in spite or with the connivance of whom the timber is being rapidly destroyed—partly from the merciless way in which it is cut by the proprietors, partly from its being burnt by the shepherds, for the sake of the beautiful grass that springs up after such conflagrations, and partly owing to the goats, whose bite kills all the young growths. In the mountains were several valuable mines of iron and copper; and from Carystus, at the south of the island, came the green and white marble, the modern Cipollino, which was in great request among the Romans of the imperial period for architectural purposes, and the quarries of which belonged to the emperor. The scenery of Eubœa is perhaps the most beautiful in Greece, owing to the varied combinations of rock, wood, and water; for from the uplands the sea is almost always in view, either the wide island-studded expanse of the Ægean, or the succession of lakes formed by the Euboic Sea, together with mountains of exquisite outline, while the valleys and maritime plains are clothed either with fruit trees or with plane trees of magnificent growth. On the other hand, no part of Greece is so destitute of interesting remains of antiquity.

Like most of the Greek islands, Eubœa was originally known under other names, such as Macris and Doliche from its shape, and Ellopia and Abantis from the tribes inhabiting it. The races by which it was occupied at an early period were different in the three districts, into which, as we have seen, it was naturally divided. In the northern portion we find the Histiaei and Ellopes, Thessalian races, which probably had passed over from the Pagasæan Gulf. In central Eubœa were the Curetes and Abantes, who seem to have come from the neighbouring continent by way of the Euripus; of these the Abantes, after being reinforced by Ionians from Attica, rose to great power, and exercised a sort of supremacy over the whole island, so that in Homer the inhabitants generally are called by that name. The southern part was occupied by the Dryopes, part of which tribe, after having been expelled from their original seats in the south of Thessaly by the Dorians, migrated to this island, and established themselves in the three cities of Carystus, Dystus, and Styra. The name of the last-men-

tioned place, however, gives evidence of a previous Phœnician settlement, for it is a corruption of Astarte, which is found in the form Astyra at several places on the coasts of the Ægean. The Phœnicians were attracted hither, as they were to other points on the shores of Greece, by the purple-mussel, which was obtained in the Euboic Sea. The population at the present day is made up of elements not less various, for many of the Greek inhabitants seem from their costumes to have immigrated, partly from the mainland, and partly from other islands; and besides these, the southern portion is occupied by Albanians, who probably have come from Andros; in the mountain districts nomad wallach shepherds are found; and at Chalcis there are a certain number of Turkish and Jewish families, who live quietly with the other inhabitants, and are not molested.

The history of the island is for the most part that of its two principal cities, Chalcis and Eretria, the latter of which was situated about 15 miles S.E. of the former, and was also on the shore of the Euboic Sea. The neighbourhood of the fertile Lelantian plain, and their proximity to the place of passage to the mainland, were evidently the causes of the choice of site, as well as of their prosperity. Both cities were Ionian settlements from Attica, and their importance in early times is shown by their numerous colonies in Magna Græcia and Sicily, and such as Cumæ, Rhegium, and Naxos, and on the coast of Macedonia, the projecting portion of which, with its three peninsulas, hence obtained the name of Chalcidice. In this way they opened new trade routes to the Greeks, and extended the field of civilization. How great their commerce was is shown by the fact that the Euboic scale of weights and measures was in use at Athens and among the Ionic cities generally. They were rival cities, and at first appear to have been equally powerful; one of the earliest of the sea-fights mentioned in Greek history took place between them, and in this we are told that many of the other Greek states took part. It was in consequence of the aid which the people of Miletus lent to the Eretrians on this occasion that Eretria sent five ships to aid the Ionians in their revolt against the Persians; and owing to this, that city was the first place in Greece Proper to be attacked by Datis and Artaphernes in 490 B.C. It was utterly ruined on that occasion, and its inhabitants were transported to Persia. Though it was restored after the battle of Marathon, on a site at a little distance from its original position, it never regained its former eminence, but it was still the second city in the island. From this time its neighbour Chalcis, which, though it suffered from a lack of good water, was, as Strabo says, the natural capital from its commanding the Euripus, held an undisputed supremacy. Already, however, this city had suffered from the growing power of Athens. In the year 506, when the Chalcidians joined with the Boeotians and the Spartan king Cleomenes in a league against that state, they were totally defeated by the Athenians, who established 4000 Attic colonists on their lands, and seem to have reduced the whole island to a condition of dependence. Again, in 446, when Eubœa endeavoured to throw off the yoke, it was once more reduced by Pericles, and a new body of settlers was planted at Histiaea in the north of the island, after the inhabitants of that town had been expelled. This event is referred to by Aristophanes in the *Clouds* (212), where the old farmer, on being shown Eubœa on the map "lying outstretched in all its length," remarks,—"I know; we laid it prostrate under Pericles." The Athenians fully recognized its importance to them, both as supplying them with corn and cattle, as securing their commerce, and as guaranteeing them against piracy, for its proximity to the coast of Attica rendered it extremely dangerous to them when in other

hands, so that Demosthenes, in the *De Corona*, speaks of a time when the pirates that made it their headquarters so infested the neighbouring sea as to prevent all navigation. But in the 21st year of the Peloponnesian war the island succeeded in regaining its independence. After this, we find it taking sides with one or other of the leading states until, after the battle of Chæronea, it passed into the hands of Philip, and finally into those of the Romans. By the great Demetrius Polioretetes, Chalcis was called one of the three fetters of Greece, Demetrias on the Gulf of Pagasæ and Corinth being the other two.

In modern history Eubœa or Negropont comes once more prominently into notice at the time of the fourth crusade. In the partition of the Eastern empire by the Latins which followed that event, the island was divided into three fiefs, the occupants of which ere long found it expedient to place themselves under the protection of the Venetian republic, which thenceforward became the sovereign power in the country. For more than two centuries and a half during which they remained in possession, it was one of the most valuable of their dependencies, and the lion of St Mark may still be seen, both over the sea gate of Chalcis (Negropont), and in other parts of the town. At length in 1470, after a valiant defence, this well-fortified city was wrested from them by Mohammed II., and the whole island fell into the hands of the Turks. One desperate attempt to regain it was made by Morosini in 1688, when the city was besieged by land and sea for three months; but owing to the strength of the place, and the disease which thinned their ranks, the assailants were forced to withdraw. At the conclusion of the Greek War of Independence, in 1830, the island was delivered from the Turkish sway, and constituted a part of the newly established Greek state. The present population of Chalcis is about 5000 souls. (H. F. T.)

EUBULIDES, a native of Miletus, was a philosopher of the Megaric school. The principal events in his personal history are quite unknown. Indirect evidence shows that he was a contemporary, whether older or younger is not certain, of Aristotle, whose philosophy he attacked with great bitterness, and that he numbered Demosthenes for a while among his pupils. He is not known to have written any independent work, and his name has been preserved chiefly on account of some celebrated, though false and captious, syllogisms of which he was the reputed author. There is reason to believe that some of these were due to others of the Megaric school.

EUCALYPTUS, a genus of trees of the natural order *Myrtaceæ*, mostly, if not all, indigenous to Australia and Tasmania. In Australia the Eucalypti are commonly called "gum-trees," or "stringy-bark trees," from their gummy or resinous products, or fibrous bark. The genus, from the evidence of leaf remains, appears to have been represented by several species in Eocene times (see Schimper, *Traité de Paléontographie Végétale*, 1874). The leaves are leathery in texture, hang obliquely or vertically, and are studded with glands which contain a fragrant volatile oil. The flowers are apetalous, and resemble those of the myrtle, and the bud is closed by a lid, which is discarded when the flower expands. Within the hardened calyx, which constitutes the fruit, very numerous minute seeds are contained. The Eucalypti are rapid in growth, and many species are of great height, *E. amygdalina* attaining to even as much as 480 feet, or 150 feet more than the highest specimen of the *Wellingtonia* (*Sequoia gigantea*, with a diameter of 81 feet (see *Journ. of Forestry*, March, 1878). The Blue Gum-tree, *E. globulus*, Labill., is so called from the rounded form of its operculated calyx. The leaves of trees from three to five years of age are large, sessile, and of a glaucous-white colour, and grow horizontally; those of older trees are ensiform, 6–12 inches long,

and bluish-green in hue, and are directed downwards. The flowers are single or in clusters, and nearly sessile. This species is one of the largest trees in the world, and may attain a height of 375 feet. Since 1854 it has been successfully introduced into the south of Europe, Algeria, Egypt, Tahiti, New Caledonia, Natal, and India, and has been extensively planted in California, and, with the object of lessening liability to droughts, along the line of the Central Pacific Railway. It would probably thrive in any situation having a mean annual temperature not below 60° F., but it will not endure a temperature of less than 27° F. At Cannes the tree was raised from seed in March 1862, and in 1872 had reached a height of 60 feet (see *Trans. Bot. Soc. Edinb.*, xii. 153). Its property of destroying the miasma of marshy districts is probably attributable to the drainage effected by its roots, rather than to the antiseptic exhalations of its leaves. To the same cause, also, is ascribed the gradual disappearance of mosquitoes in the neighbourhood of plantations of this tree, as at Lake Fezzara, in Algeria. Since about 1870, when the tree was planted in its cloisters, the monastery at St Paolo a la trè Fontana has become habitable throughout the year, although situated in one of the most fever-stricken districts of the Roman Campagna (see R. D. Glover, *Pharm. Journ. and Trans.*, Feb. 5, 1876). An essential oil is obtained by aqueous distillation of the leaves of this and other species of *Eucalyptus*, which, according to Faust and Homeyer (*Ber. deutsch. Chem. Ges.*, 1874, 1429), consists of cymol, an oxidized compound allied to cymol, and two terpenes. The oil has a camphoraceous odour, and is employed in perfumery, and for the making of varnishes. Except as regards its action on light, the oil of *E. oleosa* is similar in smell and other properties to cajeput oil. *E. globulus*, *E. resinifera*, and other species yield what is known as Botany Bay kino, an astringent dark-reddish amorphous resin, which may be obtained in a semi-fluid state by making incisions in the trunks of the trees. The kino of *E. gigantea* contains a notable proportion of gum. From the leaves and young bark of *E. mannifera* and *E. viminalis* is procured Australian manna, a hard, opaque, sweet substance, containing melitose. On destructive distillation the leaves yield much gas, 10,000 cubic feet being obtained from one ton. The wood is extensively used in Australia as fuel, and the timber is of remarkable size, strength, and durability. The bark of different species of *Eucalyptus* has been used in paper-making and tanning, and in medicine as a febrifuge. The tincture of *Eucalyptus*, for the preparation of which the narrow leaves are reputed to be the best, has a warm, aromatic, and bitter taste, somewhat like that of cubebs. It excites the flow of saliva when in the mouth, and is a powerful diaphoretic. Its administration augments the alvine evacuations, lowers arterial tension, and increases the action of the heart, and has been found efficacious in hysteria, asthma, chorea, cerebral anemia, and more especially in bronchorrhœa and chronic catarrh of the bladder. According to Bartholow, it is far inferior to quinine in intermittent fever. *Eucalyptus* leaves are smoked for the relief of asthma, bronchitis, and whooping-cough, and have been employed instead of lint for dressing wounds. From the blossoms of the Red Gum-tree, *E. rostrata*, the natives of West Australia prepare a favourite beverage by steeping them in water.

For further details see Bentley, *On the Characters, Properties, and Uses of Eucalyptus Globulus and other species of Eucalyptus*, 1874; *The Year Book of Pharmacy*, 1874, pp. 29-31, and E. Cosson, "Note sur l'acclimatation de l'*Eucalyptus Globulus*," in *Bullet. de la Soc. de Géogr.*, vi. sér., t. 9, p. 641, where numerous references to works on the subject will be found; R. Bartholow, *Practical Treatise on Materia Medica*, 1871; Planchon, "L'*Eucalyptus Globulus* au point de vue botanique, &c.," in *Rev. des Deux Mondes*, Jan. 1875. For a figure, see Bentley and Trimen, *Medical Plants*, tab. 109.

**EUCCHARIST**, the sacramental ordinance instituted by Christ and enjoined on His church as of perpetual obligation, in which bread broken and wine poured out, after solemn benediction by the appointed minister, are partaken of by the faithful in commemoration of His atoning sufferings and death, and the benefits thereby purchased for mankind, and as a means by which those benefits are conveyed to the worthy recipient. This ordinance has been constantly observed, without essential variation, by all sections of the Christian church, from the time of its appointment to the present day. The only exception is that of the Quakers (or "Society of Friends"), who, from an exalted idea of the spiritual nature of Christianity, have discarded the Eucharist, together with all other religious symbolical acts. All other Christians have at all times agreed in regarding the Eucharist as their highest act of worship, and the most solemn ordinance of religion.

To understand the Eucharist aright we must go back to the history of its institution. This is given by the three first evangelists in their gospels, and by St Paul in his first epistle to the Corinthians (Mat. xxvi. 26-27; Mark xiv. 22-24; Luke xxii. 19-20; 1 Cor. xi. 23-25). These narratives inform us that the Eucharist was ordained by Christ at the close of the paschal supper which He had eaten with His disciples the night preceding the day of His crucifixion; that

"As they were eating, Jesus took bread, and having given thanks, blessed and brake it, and gave it to His disciples, and said 'Take, eat; this is My Body which is being given for you. Do this for a memorial of Me.' In the same manner also He took the cup after they had supped, and having given thanks, gave it to them, saying, 'Drink ye all of this: for this is My Blood of the new covenant'—or 'the new covenant in My Blood'—'which is being shed for you and for many, for the remission of sins. Do this as often as you drink, for a memorial of Me.'"

The first subject for remark is the connexion of the Eucharist with the Paschal celebration. In the Paschal Supper the flesh of a lamb was solemnly eaten in remembrance of the preservation of the Israelites, by means of the blood of a lamb, from the destruction brought upon the Egyptians, and of the consequent emancipation of the nation from slavery to Pharaoh. In the Eucharist the same act, that of eating, assumes a similar commemorative force. The broken bread, declared by Christ to be a symbol of His crucified Body, taken and eaten, together with the drinking of the wine, declared to be a symbol of His shed Blood, becomes, in virtue of His institution, a memorial of His sacrifice as the Lamb of God who, by His death, has taken away the sin of the world, delivering man from the wrath of God, and setting him free from the slavery of evil. In this, however, the Eucharist transcends the passover which was its type, that the one was a bare commemoration, the other unites with it an actual participation in the spiritual blessings thus commemorated. However much various sections of the church have differed as to the mode and the degree in which these blessings are conveyed, and the exact relation borne by the bread and wine to the Body and Blood of our Lord, there has been a substantial agreement as to the fact that the fruits of the sacrifice of Christ are in the Eucharist in a special manner imparted to the souls of worthy recipients.

So much we may learn as to the nature of the rite from the occasion of its first institution. An examination of the mode of its institution by Christ will show what ceremonial actions may be regarded as essential to the truth of its symbolical character. These are—(1) the benediction and consecration, *i. e.*, the setting apart from profane uses, by solemn prayer and thanksgiving, of bread and wine; (2) the fraction or breaking of the bread and the pouring out of the wine into the cup; (3) the delivery and distribution of the "elements"—as the bread and wine are

termed—to the communicants; (4) the declaration accompanying this distribution, that these elements both symbolize the sacrifice of Christ's death, and also convey to the faithful partaker the benefits of that sacrifice; and (5) the actual partaking of these elements by the acts of eating and drinking. These several actions are all included in Christ's command, "Do this in remembrance of Me."

The various names by which this holy rite has been designated, each expressing one view of its manifold nature, will help us towards a comprehension of its meaning and purpose.

1. The term *Eucharist*, though not found in this sense in Holy Scripture, came into use in the earliest times, and found such acceptance that it became the most frequent designation of the Lord's Supper both in the Western and the Eastern Church. It first appears in the letters ascribed to Ignatius, 107 A.D. (*Epist. ad Philad.*, c. iv.; *ad Smyrn.*, c. vi.), and is used by Irenæus, who says that after consecration "it is no longer common bread, but eucharist" (lib. iv. c. 18, § 5). Justin Martyr, 140 A.D., after describing the sacred meal, says, "This partaking is called by us the Eucharist" (*Apolog.*, i. c. 66). Origen also speaks of "the bread called Eucharist" (*Contr. Cels.*, lib. viii. § 57). The term is also continually found in this sense in Tertullian, Clemens Alexandrinus, and Cyprian. *Eucharist*, *εὐχαριστία*, signifies "thanksgiving," and its use for the sacramental feast is derived from the thanksgiving of our Lord at the institution of the rite (*εὐχαριστήσας ἑλάσεν*). The elements over which thanks had been offered readily assumed the name of the act of thanksgiving, and so the word *eucharistia* came to be simply equivalent to the sacramental bread and wine, and was sometimes restricted to the bread alone. "In the earliest liturgies thanksgiving was, next to the reception, the chief part of the celebration, a circumstance which without doubt served greatly to promote the general adoption of the name" (Scudamore, *Notitia Eucharistica*, p. 8). It is thus St Chrysostom explains the term: "The awful mysteries, laden with mighty salvation, which are celebrated at every communion, . . . are called Eucharist, because they are the commemoration of many benefits, and by all means they work upon us to be thankful" (*Homil. xxv. in Matt.*, § 3).

2. Another familiar name is the *Communion*, or the *Holy Communion*. This is derived from the words of St Paul, 1 Cor. x. 16, 17. "The cup of blessing which we bless, is it not the communion (*κοινωνία*) of the blood of Christ? The bread which we break, is it not the communion of the body of Christ? For we, the many, are one bread and one body; for we all partake of that one bread." The general use of this term is not so early as of the word "eucharist," but it is found in Irenæus, 167 A.D., who speaks of slaves who have heard from their masters that "the divine communion is the body and blood of Christ" (*Fragm.*, xiii.), and it is used by Hilary, Basil, and Chrysostom. St Paul's words show that the leading idea contained in this name is, that by means of this sacrament all faithful recipients become partakers of the body and blood of Christ, and receive a communication of the blessings of His sacrifice. But they also express another fundamental truth, expressed in the Apostles' Creed as "the communion of saints," *viz.*, the communion or fellowship which all Christians have with one another, as members of one body, sharers in one life, of which the joint participation of this sacrament is an outward symbol and pledge. "By this sacrament is signified and sealed that union which is among our Saviour's true disciples communicating therein; their being together united in consent of mind and unity of faith, in mutual good will and affection, in hope and tendency to the same blessed end, in spiritual brotherhood and society; especially on account of this communion with

Christ, which most closely ties them one to another; they, partaking of this one individual food, become translated, as it were, into one body and substance" (Barrow, *Doctrine of the Sacraments*, vol. v. p. 602, ed. 1818). To establish this union is declared by Christ to be one great purpose of His incarnation and death and high priestly intercession (John xvii. 22-23). And the Eucharist by its symbolism sets forth the truth that the only way of thus uniting men to each other is by first uniting them to Christ. They must be one *with* Him before they can be one with each other *in* Him. "The union of mankind, but a union begun and subsisting only in Christ, is what the Lord's Supper sacramentally expresses" (*Ecce Homo*, p. 175). Participation in the Eucharist being thus the chief outward sign and pledge of communion and fellowship with the church, admission to this sacrament was practically identified with a recognition of a claim to membership in the church, while to be repelled from it amounted to exclusion from the Christian body, such exclusion receiving the name of *excommunication*.

3. Another designation of this sacrament, derived from Holy Scripture, is the *Lord's Supper*. It is so called by St Paul himself, who when speaking of its unworthy reception, says, "When ye come together into one place, this is not to eat the Lord's supper," 1 Cor. xi. 20. The special appropriateness of this name, taking us back to the time and place of its first institution by Christ, "the same night that He was betrayed," secured for it an early and wide reception, and we find Chrysostom and Augustine employing it as a familiar term. "He gave the supper consecrated by His own hands to the disciples. We have not sat down at that feast, and yet by faith we daily eat the same supper" (August., *Serm. cxii.*, c. 4). The name "supper" indicates also the original idea of the sacred rite as a common meal, "the most natural and universal way of expressing, maintaining, and, as it were, ratifying" corporate union. "The meal consists of bread and wine, the simplest and most universal elements of food; and when men of different nations or degrees sit and kneel together, and receive, as from the hand of God, this simple repast, they are reminded in the most forcible manner of their common human wants, and their common character as pensioners on the bounty of the universal Father" (*Ecce Homo*, pp. 173, 174). And thus this designation guards against a common but dangerous misconception of the sacrament. A "supper" is something to be partaken of, not to be worshipped. Bread and wine are viands to be eaten and drunk, not to be adored. That on which they are placed is a table, round which the guests gather as for a common meal, not, except in a secondary and derived sense, an altar.

4. The term "oblation" or "offering" (*προσφορά*) was originally applied to each of the various offerings made by the faithful at the celebration of the Eucharist, *e.g.*, the oblation of alms in kind or money for the poor, gifts for the support of the clergy, and the maintenance of the fabric of the church and its services; the special oblation of bread and wine for the purpose of the celebration; and the spiritual oblation of the Body and Blood of Christ in the eucharistic commemoration. Gradually its reference became narrowed. We notice the process of restriction in the writings of Cyprian, 250 A.D., and find it established by the time of Cyril of Jerusalem, 350 A.D. Henceforward, "the oblation" signifies the commemoration of the self-oblation of Christ on the cross. "To attain to the oblation" or to "partake of the holy oblation" meant to receive, and to impart "the oblation" was to administer the blessed sacrament." In the liturgy of the Church of England the word "oblation" is only used of the "alms" and other offerings of the congregation (with a special reference to the presentation of the elements of bread and