

tion (*C. Ap. i. 8*) reckoned Nehemiah as apart from Ezra. Some of the oldest copies of the LXX. make no division between 2 Esdras and Nehemiah; and that the Massorettes themselves recognized no real separation is shown by their epicrisis on Nehemiah.

If the external evidence for the unity of the book of Ezra-Nehemiah is strong, the internal evidence is decisive. As the result of long-continued careful examination, modern criticism, with practical unanimity (Hävernick and Keil are hardly exceptions), has reached the conclusion that Ezra and Nehemiah, so far from being separate compositions, together constitute but a section of a larger historical work, the origin, authorship, and plan of which have already been discussed in the article CHRONICLES, to which the reader is referred. Comparatively little remains to be said here on the special questions that arise in connexion with the Ezra-Nehemiah portion of the work.

*Contents.*—Resuming the abruptly broken off narrative of Chronicles, the first six chapters of Ezra relate how, in the first year of Cyrus king of Persia (537-6), Zerubbabel (called Sheshbazzar in chap. i.), along with Joshua and some 50,000 others who are enumerated according to their families, returned to Jerusalem, set up the altar of burnt-offering there, and in face of many difficulties and discouragements succeeded in rebuilding the temple, which was finally dedicated in the sixth year of Darius Hystaspis (516). An interval of fifty-eight years is then passed over in silence. The next chapters (Ezra vii.-x.) tell of Ezra's mission to Jerusalem in 458, and the dissolution of the heathen marriages there the one result of a period of eight months' activity. Another blank of thirteen years occurs in the history. Then we read (Neh. i. 1-vii. 73a) of Nehemiah's expedition to Jerusalem, of the difficulties he encountered on his arrival there (445-4), and how, notwithstanding all the opposition of the Samaritans, the building of the walls was successfully completed in fifty-two days. The list of those who had returned under Zerubbabel is given as in Ezra, chap. ii. The narrative then goes on to relate (Neh. vii. 73b-x. 39) how in the same year the law of Moses was anew promulgated by Ezra, being solemnly read by him in the presence of a national assembly; how the feast of the tabernacles was then observed with a strictness that had been unknown since the days of Joshua the son of Nun; and how a written covenant was drawn up and signed by which the people pledged themselves to observe the whole law. After some genealogies and other lists have been given (Neh. xi.-xii. 26), we next have an account of the ceremonial which took place at the dedication of the walls (440); also further particulars of arrangements for due support of the temple-worship, and of steps taken for the exclusion of aliens from the congregation of Israel. Finally, after an interval of not less than twelve years, we read of a second visit of Nehemiah to Jerusalem (probably in 432). This visit was the occasion of renewed efforts towards religious and social reformation. Special mention is made of a collision with Eliashib the high-priest, and also with Joiada his son, which resulted in the expulsion of the latter.

*Authorship.*—The abstract given above shows very clearly that Ezra-Nehemiah cannot claim to be a continuous chronicle of all the important events of the 110 years of Jewish history over which it extends. Indeed, of the 110 years only some twenty are referred to at all. This want of continuity cannot be attributed to lack of materials; but rather to the specific purpose by which the author was guided in the selection of his facts. That purpose manifestly was to give an account of the progress of the restored theocracy in Judah and Jerusalem, particularly in what related to the temple, and to the share of the priests and Levites in the temple-worship. The striking literary peculiarities which are here displayed in all that is not

merely copied from earlier documents, and even in the manner in which these documents themselves are handled, all indicate one and the same author for Chronicles and for Ezra-Nehemiah.

*Sources.*—It lies open to the most superficial observation that the work of the Chronicler is a compilation derived from many sources. The authorities for this portion of it may be classified as follows: (1) Statistics derived from official records. The list contained in Ezra ii., and repeated with some variations in Neh. vii., may be taken as a specimen. It was already old in Nehemiah's day (Neh. vii. 5). The author mentions also a book of chronicles (*dibrê hajjâtm*, Neh. xii. 23), from which the information in Neh. xii. 1-26 was derived. Neh. xi. 3-36 and 1 Ch. ix. 3-33 are also probably drawn from a common source of an official character. (2) A history of the building of the temple and of the obstacles that had to be overcome, written in Chaldee. This history seems to have furnished the section Ezra v. 1-vi. 18, and also to have been the source of the document given in Ezra iv. 8-23. (3) Ezra's personal memoirs. These have been directly transcribed in Ezra vii. 27-ix. 15; and they have been drawn upon for Ezra vii. 1-11, for chap. x., and also for Neh. vii. 73b-x. (4) Nehemiah's personal memoirs. These have been extracted from in Neh. i. 1-vii. 5, xi. 1, 2, xii. 31-42, xiii. 4-30, and they have been combined with those of Ezra in Neh. vii. 73b-x.

*Date.*—In the article CHRONICLES it has been shown that the genealogies there given (1 Ch. iii. 19 sq.), when fairly interpreted, must be taken as reckoning the descendants of Zerubbabel to six generations, thus bringing the history down to near the close of the Persian monarchy. In Ezra-Nehemiah all the indications of date which are given go to support the same conclusion. Neh. xii. 11, 22 brings the list of high-priests down to Jaddua, the contemporary of Alexander the Great. In verse 22 there is a reference, moreover, to Darius Codomannus, the opponent of Alexander. The kings of Persia are throughout alluded to in a manner which is fitted to suggest that the Persian empire had already passed away. Ezra and Nehemiah themselves are occasionally spoken of, not as contemporaries, but as vanished heroes of the venerable past (see, for example, Neh. xii. 26, 47). But the same data which forbid us to fix a date for Ezra-Nehemiah earlier than 350 B.C., manifestly also forbid the conclusion of Spinoza (*Tract. Theol. Polit.*, x. 28) who placed the work later than the Maccabees.

*Credibility.*—The doubts raised by Graf and others with reference to the historical value of the earlier portion of the work of the Chronicler do not extend to the Ezra-Nehemiah section. There is general concurrence in the conviction that the sources he had access to fully guarantee the trustworthiness of his narrative. A question has, indeed, been raised as to the measure of sagacity he has shown in his employment of some of the materials he had at his disposal, Bertheau and others believing (in opposition to Ewald) that he has inappropriately introduced into the narrative of Ezra iv. certain documents which really refer to the later period of Nehemiah.

The text of Ezra-Nehemiah has reached us in a somewhat impure state. Great caution requires to be exercised, especially as regards the numerals and proper names. Some help may be got from the LXX. translator, who has been faithfully literal "almost to unintelligibility."

*Literature.*—In addition to the works referred to under CHRONICLES, the following may be consulted:—Zunz, *Gottesdienstliche Vorträge* (1832) p. 18 sq.; Bertheau's admirable commentary in the *Exegetisches Handbuch* (1862); his article "Chronik" in Schenkel's *Bibel-Lexicon*; Dillmann on "Chronik" in Herzog's *Real-Encyclopädie*; Nagelsbach on "Ezra" in the same work; Keil, *Commentar* (Engl. tr. 1873); Schultz, in Lange's *Bibelwerk* (1876; Eng. tr. 1877); Rawlinson in the *Speaker's Commentary*, vol. iii. (J. S. BL.)

F was the sixth letter of the primitive Greek alphabet. It represented the sound of our W, i.e., a soft labial. But that sound was unpleasant to the Greek ear, and it began to fall out of use at an early time in all parts of Hellas; it disappeared most completely in the Ionic and in the cognate Attic dialect; it survived longer in the Æolic and the Doric, and it is not improbable that the symbol F may have been written in these dialects after the sound it represented had perished. The grammarians in dealing with this extinct letter gave it the name "digamma" from the shape of the symbol, i.e., a gamma (Γ) with a second horizontal stroke, and they added the name "Æolic" from a mistaken impression that it lingered longer in that dialect than in the Doric. It was from the Doric of Cumæ, as has been already said (see ALPHABET), that the Latins derived the symbols of their alphabet, and F with the others. But though the Latin language contained the sound *w*, it did not seem necessary to have a special symbol to distinguish it from the vowel *u*; and F was used to express quite a different sound, one which the Greek did not possess. This was probably the same sound which the letter still denotes with us—the hard labio-dental (to which V is the corresponding soft sound) produced by pressing the upper teeth on the lower lip, and then letting the breath escape laterally or through the interstices of the teeth—very much, as Quintilian says in his amusing description of the Latin sound (xii. 10, 29), which "pæne non humana voce, vel omnino non voce, potius inter discrimina dentium efflenda est." It was quite distinct from *ph*—a distinction which we have sacrificed; *ph* was a *p* followed by a slight breath, not quite so strong as in "upheave," but very similar; and it expressed in Latin the sound of the Greek φ. The Greeks found the Latin *f* a difficult sound—much as the Germans find the English *th*—and we find Cicero laughing at a Greek witness because he could not pronounce the first letter of "Fundanius," which he doubtless called "P-hundanius." The emperor Claudius has the credit of endeavouring to improve the Roman system of spelling by filling up of some of the defects of the alphabet. Thus, he proposed to use an inverted F (Ɔ) to denote the corresponding soft consonant (V) which, as we have said above, had no special symbol in the Roman alphabet. Thus in inscriptions of his reign we find ƆOΔIMVS, IOΔI, &c. But this improvement did not long survive its author.

FABER, BASIL (1520-1576), a German schoolmaster and theologian, was born at Sorau in Lower Lusatia in 1520. After studying at the university of Wittenberg, which at that time was under the direction of Melancthon, he chose the profession of a schoolmaster, and became rector of the school at Nordhausen, whence he went successively to Tennstädt, Magdeburg, and Quedlinburg. His religious opinions led to his being removed from his office in the last-named place in 1570, but a short time afterwards he received and accepted an invitation to become master of the Raths-gymnasium at Erfurt, where he continued till his death in 1576. Faber was a strong Lutheran, and translated the first 25 chapters of Luther's commentary on Genesis, and in various other ways zealously endeavoured to promote the spread of Lutheran opinions. He was a contributor to the first four of the *Magdeburg Centuries*. He is, however, best known by his *Thesaurus Eruditionis Scholasticae*, a work which for many years retained a high place in Germany as a scholastic manual. It was originally published in 1571, and the last edition, edited and improved by Leich, appeared in 1749.

FABER, CECILIA BÖHL VON (1797-1877), the great woman-novelist of Spain, better known by her masculine pseudonym of Fernan Caballero, was born at Morges, Canton de Vaud, in 1797, her parents being then on a tour through Switzerland. Her father, Johann Nikolas Böhl von Faber, the son of a Hamburg merchant, had removed early in life to Cadiz, prospered in business, professed the Catholic faith, and married Doña Francisca de Larrea, a member of the Spanish aristocracy. Cecilia received a considerable part of her education in Germany at Gorslow near Schwerin, where her father had an estate; and here, besides other accomplishments, including a complete mastery of German and Spanish, she acquired a competent knowledge of Latin, English, French, and Italian. In 1813 she returned to Cadiz, and in the following year became the wife of Captain Planells, whom she accompanied to America, where she seems to have spent some years of married life. Not long after the death of her first husband, she was married to the Marques de Arco Hermoso, and in virtue of her exalted station frequently attended the court of Madrid, where she was much admired for her beauty, vivacity, and wit. In 1837, having, by the death of the marquis (1835), been again left a widow, she gave her hand to Señor de Arrom, a member of the bar. This union appears to have been productive of little happiness, and when her husband accepted an appointment as Spanish consul abroad, she decided to remain alone in Seville. It is to the trials and disappointments that came upon her in the later years of her life that the world is indebted for the fascinating works of this distinguished writer, who seems to have been driven to authorship less by any imperious literary instinct than by the necessity she felt for some anodyne against sorrow. Rarely does it happen that literary genius such as she possessed lies dormant for so long a time, unguessed by the world, hardly suspected even by its owner. As early as 1828, indeed, if not earlier, she had committed to writing, in the form of a novel, a tale of peasant life, which she had heard prosaically told under the olive trees at the village of Dos Hermanas, in the neighbourhood of Seville, but singularly enough, she had preferred to make use of the German language, and does not appear to have contemplated publication. Although Washington Irving, in the course of one of his visits to Spain, had seen and praised the manuscript, and had encouraged the writer to cultivate literature, and especially Spanish literature, as a serious pursuit, it was not till many years afterwards that this first effort, *La Familia de Alameda*, was presented to the public; nor was it till after her fiftieth year had been passed that she appeared as an author at all, and even then only under an assumed name. Her first, and in some respects her best, publication, *La Gaviota* (The Sea-Gull), was originally printed in short daily instalments in the pages of a Madrid newspaper in 1849. It met with high appreciation in the capital, and was accordingly followed at brief intervals by *Elia*, *Clemencia*, *La Familia de Alameda*, *Una en Otra*, *Simon Verde*, and other *Cuadros de costumbres populares* (pictures of popular life). Slowly but surely the works of the new writer found their way all over the peninsula, and gradually were translated into French and German, until within ten years she had achieved a European reputation. A collected edition of her works in 13 volumes was issued from the royal printing press at Madrid in 1859, and about the same time she received an appointment as governess to the royal children. From 1863 to 1868 she occupied rooms in the palace of the Alcazar.—

the Hampton Court of Seville. At the revolution of 1868 she removed to private apartments in the Calle de Burgos; and though with advancing years her pen became less busy, she continued with unimpaired faculties to take a keen and kindly, if somewhat needlessly anxious, interest in the important events that were revolutionizing the institutions of her country. Among the numerous schemes of beneficence that busied her, especially in later life, was the promotion of a society for the prevention of cruelty to animals. She was engaged in correcting for the press the last sheets of a compilation of stories, nursery-rhymes, &c., for the use of children (*Cuentos, Oraciones, Adivinas, y Refranes populares e infantiles*) when she died in her eightieth year, on April 7, 1877.

Her works, though numbering about fifty in all, are none of them very large, and she cannot be called a voluminous writer. They all belong to one comparatively brief period of her long and chequered life; and, if classified at all, can be so only by the application of some comparatively artificial criterion. Some deal principally with the features of Andalusian life as it exists among the labourers and peasants; some delineate the higher phases of society; and in others "the interest lies, not in the characters of the persons and the description of scenery and manners, but in the selection of incidents which are intended to point a moral or adorn a proverb." While all are marked by deep and tender sympathy with nature, by subtle and unerring delineation of character, by a quaint humour that is never far removed from pathos, and by an exquisite power of expression, it may safely be said that, as "George Sand" is most delightful when she lovingly depicts the quiet scenes of Berri, the home of her youth, so Fernan Caballero excels in her descriptions of the peasant life of Andalusia. Foreign critics complain not unnaturally of the bitter ultramontane prejudice and the exaggerated *Españolismo* which are so needlessly paraded in almost all her works; yet even this peculiarity, as imparting to these productions of undoubted genius a unique *couleur locale*, may fairly enough be held to enhance rather than diminish their value in the eyes of the dispassionate student of the infinitely varied phases of human thought and feeling.

Besides those already noted, the following stories may be mentioned:—*Cuentos y Poemas populares Andaluces, Un Verano en Bornos, Cosa cumplida solo en la otra vida, La Estrella de Vandalia, Pobre Dolores, &c.* Her principal works may be found in the *Colección de Autores Españoles*, published by Brockhaus, Leipzig. Most of them have been translated into French. *La Gaviota* and *Elia* have been translated into English,—the former by the Honourable Augusta Bethell (1867); *La Familia de Alarcada*, under the title of *The Castle and the Cottage in Spain*, by Lady Wallace, appeared in 1861, and a second translation, by the Viscount Pollington, was published in 1872. An appreciative and able estimate of Fernan Caballero, with a full analysis of several of her best known works, appeared in the *Edinburgh Review*, July 1861.

FABER, FREDERICK WILLIAM (1814–1863), a famous hymn writer and theologian, the son of Thomas Henry Faber, secretary to Dr Barrington, bishop of Durham, was born on the 28th of June 1814, at Calverley, Yorkshire, of which place his grandfather, Thomas Faber, was vicar. He attended the grammar school of Bishop Auckland for a short time, but a large portion of his boyhood was spent in Westmoreland; and the lake scenery left an indelible impression on his imagination. He afterwards went to Harrow, where he remained until he became a student of Balliol College, Oxford, in 1833. About the beginning of 1835 he began to reside at University College, in consequence of obtaining a scholarship there; and in 1836 he gained the Newdigate prize for a poem on the "The Knights of St John," which elicited special praise from Keble. Among his college friends were Dean Stanley and Sir Roundell Palmer. In January 1837 he was elected fellow of University College. Meanwhile he

had given up the Calvinistic views of his youth, and had become an enthusiastic admirer and follower of John Henry Newman. In 1841 a travelling tutorship took him to the Continent; and, on his return, a book appeared called *Sights and Thoughts in Foreign Churches and among Foreign Peoples*, which he dedicated to his dear friend the poet Wordsworth. The journal of his travels is beautifully written, and reveals an intense love of nature, and an almost southern susceptibility to her charms. There is none of the interjectional piety which so often disfigures books of travel written by religious men. He accepted the rectory of Elton in Huntingdonshire, but soon after proceeded again to the Continent, with the intention of studying the methods followed by the Roman Catholic Church. Returning to Elton, he devoted himself, with great earnestness, to the work of his parish, although the two years he spent there were marked by severe mental struggles, which issued in his conversion to the Roman faith in November 1845. On leaving Elton his parishioners sobbed out—"God bless you, Mr Faber, wherever you go," (*Life*, p. 238). He founded a religious community at Birmingham, called Wilfridians, after the name Wilfred, which Faber assumed. The community was ultimately merged in the oratory of St Philip Neri, of which Father Newman was the head; and in 1849 a branch of the oratory—subsequently considered independent—was established in London, first in King William Street, and afterwards at Brompton over which Father Faber presided till his death on the 26th of September 1863. In spite of his weak health, an almost incredible amount of work was crowded into those years. He published a number of theological works, and edited the *Oratorian Lives of the Saints*. He was an eloquent preacher, a brilliant talker, and had an unsurpassed power of gaining the love of all with whom he came in contact. It is mainly as a hymn writer, however, that he will be known in the future. There is a sweet saintliness, and at the same time a grandeur of thought and a simplicity of poetical expression in Faber's hymns, which we fail to find in much of the Protestant hymnology. Among the finest are—"The Greatness of God," "The Will of God," "The Eternal Father," "The God of my Childhood," "Jesus is God," "The Pilgrims of the Night," "The Land beyond the Sea," "Sweet Saviour! bless us ere we go," "I was wandering and weary," and "The Shadow of the Rock." The hymns are largely used in Protestant collections.

The only complete edition of Faber's *Hymns* is the one published by Richardson and Son in 1861, of which a second issue appeared in 1871. In addition to hymns, pamphlets, letters, and translations, he published the following works:—*Sights and Thoughts in Foreign Churches and among Foreign Peoples, All for Jesus, The Precious Blood, Bethlehem, The Blessed Sacrament, The Creator and the Creature, Growth in Holiness, Spiritual Conferences, The Foot of the Cross, Ethel's Book, Sir Lancelot, Poems, An Essay on Canonization and Beatification, Characteristics of the Lives of the Saints, and Catholic Home Missions. Notes on Doctrinal and Spiritual Subjects* were edited by Father Bowden, and issued after Faber's death. See his *Life and Letters*, by Father Bowden, and *A Brief Sketch of the Early Life of the late F. W. Faber, D.D.*, by his only surviving brother.

FABER, GEORGE STANLEY (1773–1854), an English clergyman, son of Thomas Faber, vicar of Calverley, Yorkshire, was born October 25, 1773. He entered University College, Oxford, in 1789, graduated B.A. in 1792, and in 1794 was elected fellow and tutor of Lincoln College. He received his M.A. degree in 1796, and his B.D. degree in 1803. In 1801 he was appointed to the office of proctor, and the same year he delivered the Bampton lecture, which he afterwards published under the title of *Horæ Mosaicae*. He was at this time one of the foremost preachers of the university, and his earnestness and eloquence secured for his discourses an interested and eager audience. In his

preaching he gave considerable prominence to the doctrines usually known as evangelical, but he endeavoured to avoid as much as possible the technicalities of a system, and to give all that he spoke a directly practical bearing. Marrying in 1803, he lost his fellowship, and for two years he acted as curate to his father. In 1805 he became vicar of Stockton-on-Tees, and three years later of Redmarshall, both in the county of Durham. In 1811 he obtained the rectory of Long Newton, in 1831 was made a prebendary of Salisbury Cathedral, and the following year received the mastership of Sherborn Hospital, where he died in the master's residence on 27th January 1854. Faber wrote over forty volumes treating more or less directly of theological subjects, and chiefly of those which are of a polemical nature. They manifest great and varied erudition, and considerable acuteness within a certain limited sphere; but his abilities are frequently misapplied in vain endeavours to establish baseless theories, and in minute discussions regarding subjects of no general or lasting importance.

Among his principal works are *Mysteries of the Cabiri, or the Great Gods of Phœnicia*, 2 vols., 1803; *Origin of Pagan Idolatry*, 3 vols., 1816; *Difficulties of Romanism*, 1826; *Apostolicity of Trinitarianism*, 2 vols., 1832; *Election*, 1842; *Papal Infallibility*, 1851; and the *Sacred Calendar of Prophecy*, 3 vols., 1828. The last is his most popular work, and has passed through several editions.

FABER, or LEFÈVRE, JACOBUS (c. 1450–1536), surnamed Stapulensis, an eminent pioneer of the Protestant movement in France, was born of humble parentage at Étamples in Picardy about 1450, and received his higher education at the university of Paris. After having graduated, and for some time made use of the privilege of teaching which the degree of magister at that time actually conferred, he went to Italy for the prosecution of his favourite classical studies. On his return to Paris he became professor in the college of Cardinal Lemoine, and at the same time he began the publication, with introductions, commentaries, or translations, of various famous works, including the *Physics, Metaphysics, and Ethics* of Aristotle. In 1507 he commenced residence within the Benedictine Abbey of St Germain des Prés near Paris, of which his friend Briçonnet had become superior; and here he began to give himself to biblical studies. The first fruit of his labours was the *Quintuplex Psalterium; Gallicum, Romanum, Hebraicum, Vetus, Conciliatum* (Parisii, Hen. Stephani, 1509). This was followed in 1512 by *S. Pauli Epistolæ XIV. ex vulgata Editione, adjectu intelligentia ex Græco cum commentariis*, a work characterized by great intelligence and independence of judgment. His *De Maria Magdalena et triduo Christi disceptatio*, published in 1517, provoked a violent controversy, and was ultimately condemned by the Sorbonne in 1521. In 1523 he removed to Meaux as vicar to his friend Briçonnet, who had recently been advanced to that bishopric; and in the same year he published his new French translation of the New Testament, also *Les Épîtres et Évangiles pour les LII. dimanches de l'an à l'usage du diocèse de Meaux*. In his prefaces and notes to both these works he had expressly declared his conviction that the Bible is the only rule by which doctrines are to be tried, and also that justification is by faith alone. These utterances excited much hostility, but the powerful protection of the king (Francis I.) and of the Princess Margaret shielded him from any serious consequences. After the battle of Pavia (25th February 1525), Francis being at the time in captivity, Faber was formally condemned, and his works were vigorously suppressed by a commission of the parliament; these proceedings, however, were at once quashed on the return of the king some months afterwards. In 1526 Faber became librarian in the royal palace at Blois; and two years afterwards his translation of the Pentateuch appeared. In 1530 he completed his translation of the Bible, which at once took a

high place, has often been reprinted, and has indeed been the basis of all subsequent French versions, both Roman Catholic and Protestant. In 1531 he was induced by Margaret (who had become queen of Navarre) to take refuge at Nérac from the storm of persecution which had broken out with fresh violence; and here he spent the closing years of his life in comparative quietude. His death took place in 1536.

See Graf in *Zeitschr. f. histor. Theol.*, 1852, and in Herzog's *Real-Encyclopædie*. A full list of Faber's very numerous writings is given in the *Biographie Générale* (s. v. Lefèvre d'Étamples).

FABER, or LEFÈVRE, JOHANN (1478–1541), surnamed from the title of one of his works *Malleus Hæreticorum*, was the son of a smith named Heigerlin, and was born at Leutkirch in Swabia in 1478. At an early age he joined the Dominicans, and he afterwards studied theology at Freiburg in Breisgau, where he received the degrees of M.A. and doctor of canon law. His reputation for ability and learning soon led to his being appointed vicar of Lindau and Leutkirch; and shortly afterwards canon in the cathedral church of Basel. In 1518 the bishop of Constance named him one of his vicar generals, and Pope Leo X. appointed him to be papal protonotary. At this time Faber was on a friendly footing with the principal German Reformers, and sympathized generally with their opinions. Of the many evil customs with which the church had become infected he was well aware, and he was so energetic in opposing the practice of indulgences in his diocese that he was looked upon with suspicion at Rome. He also defended Luther against the attacks of his opponent Eck, although he admitted that many of Luther's views were too far in advance of the times. In 1521, however, Faber made a journey to Rome, which seems to have wrought almost an immediate and complete change in his manner of regarding the efforts of the Reformers, for as soon as he returned he began strenuously to oppose them both by speech and writing. In 1523 he appeared as an opponent of Zwingli in a disputation at Zurich, and the same year he published his tractate against Luther entitled *Malleus Hæreticorum*. From this time his chief efforts were devoted either to win back the Reformers to the church of Rome, or to get that church to adopt such measures as would best tend to nullify their influence with the people. Among other means employed by him was the establishment of a boarding-house for poor theologians, in order to train a class of preachers fitted by their peculiar qualifications to rival the Reformed preachers in popular esteem. In 1526 Faber became court preacher to the emperor Ferdinand, and in 1527 and 1528 was sent by him as ambassador to Spain and England. He was chosen bishop of Vienna in 1531, and died there 12th June 1541. Most of his works were directed against the doctrines of Protestantism. They were collected and published in 3 vols., Cologne, 1537, 1539, and 1541.

FABIAN GENS, THE, was said by the genealogists to have been descended from Hercules and a daughter of the Arcadian Evander. Niebuhr's supposition of the Sabine origin of the clan has been held to be inconsistent with the tradition regarding the pre-Sabine institution of the *Lupercalia*, the yearly festival inaugurated at the sacrifice which Romulus and Remus offered in the Lupercal after the death of Amulius, and at which, according to the legend, they agreed to distinguish their respective adherents by the names Quinctilii and Fabii. The two colleges of the Luperci retained these designations long after the members of the two clans ceased to exercise exclusive control over the *sacra*. The chief family names of the Fabian gens or clan, during the commonwealth, were Vibularus, Ambustus, Maximus, Buteo, Fictor, Dorso, Labeo; and Verrucosus, Rullianus, Gurgus, Eburnus, Æmilianus, Allobrogicus, may be enumerated among their *agnomina*. Vibulanus and the two

following names belonged, however, to the same family at different epochs, Q. Fabius Vibulanus, who was consul in 412 B.C., having been the first to assume the cognomen of Ambustus; while Rullianus, according to some accounts, changed the latter into Maximus, in 312 B.C.—his full name thus being Q. Fabius Maximus Rullianus. Of the Vibulani, first noticed about the year 486 B.C., the most distinguished were the three brothers, Quintus, Kæso, and Marcus, one or other of whom filled one of the two consulships from that date to 479. In that year the Fabii—to the number, it is said, of 306 patricians, exclusive of their numerous dependents—emigrated from Rome under the leadership of Kæso, who had just been consul for the third time, and settled on the banks of the Cremera, a few miles above Rome. Some accounts have attributed that secession to the opposition which the Fabian support of the plebs had aroused among the old patrician families. For two years the exiles or seceders continued to be the city's chief defence against the Veientes, until at last they were surprised by the latter, and cut off to a man. The only survivor of the gens was the son of Marcus, who had been left behind at Rome, and who thus became the ancestor of the succeeding Fabii. He was consul in 467 B.C., and a member of the second decemvirate in 450. When the Gauls captured Rome in 390 the pontifex maximus was a Fabius Ambustus. The most famous of this line—i.e., supposing Rullianus to have been the first Maximus—was the father of Rullianus. He was thrice consul, and was dictator in 351 B.C. His son, Rullianus, called by Arnold the "Talbot of the 5th century of Rome," was master of the horse in 365 B.C. to Papirius Cursor, by whom he was degraded for having fought and beaten the Samnites contrary to orders. In 296, when consul for the sixth time, he defeated, at the great battle of Sentinum, the combined forces of the Etrurians, Umbrians, Samnites, and Gauls. But the greatest Roman who bore the name of Fabius—one of the most illustrious Romans of the republic—was Q. Fabius Maximus Verrucosus (see below). Of the later Fabii, Q. Fabius Maximus Æmilianus and Q. Fabius Maximus Allobrogicus were among the most distinguished. The former, a Fabius only by adoption, served in the last Macedonian war, 168 B.C., and was consul in Spain 145 B.C., when he conquered Viriathus. He was the pupil and the patron of the historian Polybius. The Fabius named Allobrogicus (after his victory over the Allobroges and their ally Bituitus, king of the Arverni) was consul in 121 B.C. The Fabian name is occasionally met with as late as the 2d century A.D.

Perhaps the most complete work on this family is the *Disputatio de Gente Fabia*, by G. N. Du Rieu, Leyden, 1856, where may also be found a list of previous writers on the same subject.

FABIUS MAXIMUS VERRUCOSUS, QUINTUS, also named *Cunctator* and *Ovicula*, was one of the most distinguished Romans of the republic,—the incarnation of all that a Roman meant by patriotism. It appears that he served his first consulship in Liguria, 233 B.C., that he was censor in 230, and consul for the second time in 228. In 218 he was sent to Carthage to inquire whether that state approved of Hannibal's conduct in attacking Saguntum. The answer proved unsatisfactory; and Fabius, assuming the haughty dignity of a Roman senator, and folding up his cloak so as to form a cavity, thus addressed the nobles of Carthage: "Hic vobis bellum et pacem portamus; utrum placet sumite." Being answered that he might give which he pleased, he indignantly exclaimed, "Then I give you war;" and the deputies returned to Rome to state the result of their mission. The disastrous campaign on the Trebia, and the defeat on the banks of the Thrasymene Lake, warned the Romans that their successful resistance to Hannibal, and even their existence, depended on the wisdom of the general to whom they entrusted their troops.

So Fabius was named dictator in 271, and began his tactics of "masterly inactivity." Manœuvring among the hills, where Hannibal's horse were useless, he cut off his supplies, harassed him incessantly, did everything except fight. His steady adherence to this plan, in spite of all the misconceptions which his caution had aroused at Rome, evinced the moral strength of the man. He was suspected of an ambition for the prolongation of his command. Hannibal was one of the few men in Italy who understood him. Even Minucius, the master of the horse, ridiculed the proceedings of Fabius; and he seized the opportunity of the latter's absence at Rome to attack the enemy, and win a victory. This tended only more strongly to confirm the opponents of Fabius in their opinion, and the command was divided between Minucius and Fabius. The result was exactly such as might have been anticipated. Minucius engaged in battle with Hannibal, and his army was on the verge of ruin when the opportune arrival of Fabius changed the aspect of affairs. Minucius seems to have had the moral courage to confess his folly, and cheerfully to submit to the orders of Fabius. Fabius having retired at the end of the legal time of six months, the conduct of the war was entrusted to Æmilius, who followed the ex-dictator's plan, and Varro, who did not. "You must beware of Varro, as well as of Hannibal," said Fabius; and the warning was followed by the disaster of Cannæ. Fabius might have accused him; but it is narrated that the magnanimous Roman thanked his rival "because he had not despaired of the republic." After the defeat at Cannæ (216 B.C.) he was appointed to the command of the armies with Marcellus, "the sword," as Fabius himself was "the shield," of the republic. He laid siege to the important city of Capua; and when Hannibal marched towards Rome, threatening the city itself, Fabius remained firmly at his post. In 214 B.C. when consul for the fourth time, he captured Casilinum in Samnium. In his fifth consulship, 209, he took the city of Tarentum; and when it was proposed, towards the conclusion of the war, that Scipio should pass into Africa, Fabius was decidedly opposed to the scheme. He did not live to witness the final success of Scipio, having died at an advanced age, 203 B.C. In the previously named year he became *princeps senatus*, a dignity almost hereditary in the family of the Fabii Maximi.

FABIUS PICTOR, QUINTUS, the father of Roman history, was the grandson of the Fabius who, surnamed Pictor for his artistic skill, bequeathed that name to a family of the Fabian gens. In the interval between the first and second Punic wars we find him taking an active part in the subjugation of the Gauls in the north of Italy (225 B.C.); and after the battle of Cannæ (216), he was employed by the Romans to proceed to Delphi in order to consult the oracle of Apollo. The rude muse of Nævius had already celebrated in verse the glory acquired by the Roman arms in the first Punic war, and Ennius had clothed the annals of his adopted country in the language of poetry. But till the time of Fabius Pictor, no one had appeared to chronicle in simple prose the *res gestæ* of Rome and the Romans. The historian's materials consisted of the *Annales Maximi*, *Commentarii Consulares*, and similar records (see FASTI) of names, feasts, battles, prodigies, and the like, together with such chronicles as every great Roman family preserved of its own deeds; as also—what furnished the most valuable part of his work—his own experiences in the second Punic war. His *Annals*, as they were called, existed in the time of Pliny the Elder, but are now known only from a few fragments and allusions. According to Livy, they contained a description of the battle of Thrasymene, and Niebuhr even conjectures that Dion Cassius derived his knowledge of Roman constitutional history from Pictor's

work. It seems certain, however, that Fabius wrote his *Annals* in Greek. Dionysius expressly asserts this to be the fact; and Cicero's allusion to the Latin prose writer who lived between the time of Cato and that of Piso probably refers to Servius Fabius Pictor.

See C. T. Cruttwell's *History of Roman Literature*, London, 1877, Du Rieu's *Disputatio*, and especially Wagner's *History of Roman Literature*, 1873, translated from Teuffel's *Geschichte*, 1870.

FABLE. With certain restrictions, the necessity of which will be shown in the course of the article, we may accept the definition which Dr Johnson proposes in his life of Gay:—"A fable or apologue seems to be, in its genuine state, a narrative in which beings irrational, and sometimes inanimate (*arbores loquuntur, non tantum feræ*), are, for the purpose of moral instruction, feigned to act and speak with human interests and passions." Before tracing the history of the fable we may compare it with its nearest congeners in literature, the myth, the allegory, and the parable. The myth, whether, as is most commonly the case, it has its origin in some physical phenomenon, or can be traced to mistaken metaphor or distorted history, or is merely a play of the imagination, is always the unconscious product of the race, never like the fable invented expressly for a moral or didactic purpose. A closer analogy to the fable is to be found in the literary myth, the artificial product of a later age, such, for instance, as the *Æra* of the *Iliad*, the Hesiodic legend of Pandora, or the story of Er in the *Republic* of Plato. Yet these allegorical myths are clearly distinguished from the fable, inasmuch as the story and the moral are intermingled throughout. Between the parable and the fable there is no clear line of distinction. Archbishop Trench insists on two essential differences,—first, that the parable teaches spiritual truths, whereas the fable never lifts itself above the earth, and secondly, that the parable never transgresses the actual order of nature. But, though the parables of the New Testament may well be set in a class by themselves, a comparative study of religious writings will show that the parable is one of the commonest forms of religious teaching, and that no hard or fast line can be drawn between moral and spiritual truths. The second difference we should regard as accidental, and it is not altogether borne out by facts.

Most writers on the history of the fable are content to trace its origin to Æsop or the *Panca Tantra* of the mythical Vishnu Sarman, and these are doubtless the oldest collections which have been preserved in writing; but though we possess no earlier record, we may, from its wide diffusion, regard it as a natural growth of the imagination, and one of the most primitive forms of literature. It springs from the universal need of men to express their thoughts by concrete images and emblems, and thus is strictly parallel to the use of metaphor in language. Even now fables are made every day, and a quick-witted race like the Arabs will invent fables at every turn as the readiest form of argument. To take a familiar illustration, the wise saws and modern instances of Sam Weller would only need a slight expansion to form a very respectable book of fables. Our most familiar proverbs are often fables in miniature.

With the fable, as we know it, the moral is indispensable. As La Fontaine puts it, an apologue is composed of two parts, one of which may be called the body, the other the soul. The body is the fable, the soul the morality. But if we revert to the earliest type we shall find that is no longer the case. In the primitive beast-fable, which is the direct progenitor of the Æsopian fable, the story is told simply for its own sake, and is as innocent of any moral as our fairy tales of Little Red Ridinghood and Jack and the Beanstalk. Thus, in a legend of the Flathead Indians, the Little Wolf found in cloud-land his grandsires the Spiders with their grizzled hair and long crooked nails,

and they spun balls of thread to let him down to earth; when he came down and found his wife the Speckled Duck, whom the Old Wolf had taken from him, she fled in confusion, and this is why she lives and dives alone to this very day. Such animal myths are as common in the New World as in the Old, and abound from Finland and Kamtchatka to the Hottentots and Australasians. From the story invented, as the one above quoted, to account for some peculiarity of the animal world, or told as a pure exercise of the imagination, just as a sailor spins a yarn about the sea-serpent, to the moral apologue the transition is easy; and that it has been effected by savages unaided by the example of higher races seems sufficiently proved by the tales quoted by E. B. Tylor (*Primitive Culture*, vol. i. p. 411). From the beast-fables of savages we come next to the Oriental apologues which are still extant in their original form. The East, the land of myth and legend, is the natural home of the fable, and Hindustan was the birth-place, if not of the original, of these tales, at least of the oldest shape in which they still exist. The *Panca Tantra*, or fables of the Brahma Vishnu Sarman, have been translated into almost every language and adapted by most modern fabulists. The *Kalila wa Dama* (names of two jackals), or fables of Bidpai, is an Arab version made about 760 A.D. From the Hebrew version of Rabbi Joel, John of Capua produced a Latin translation about the end of the 15th century, whence all later imitations are derived. (See Monier Williams, *Indian Wisdom*, p. 508.) The *Hitopadesa*, or "friendly instruction," is a modernized form of the same work, and of it there are three translations into English by Dr Charles Wilkins, Sir William Jones, and Professor F. Johnson. The *Hitopadesa* is a complete chaplet of fables loosely strung together, but connected so as to form something of a continuous story, with moral reflections freely interspersed, purporting to be written for the instruction of some dissolute young princes. Thus, in the first fable a flock of pigeons see the grains of rice which a fowler has scattered, and are about to descend on them, when the king of the pigeons warns them by telling the fable of a traveller who being greedy of a bracelet was devoured by a tiger. They neglect his warning and are caught in the net, but are afterwards delivered by the king of the mice, who tells the story of the Deer, the Jackal, and the Crow, to show that no real friendship can exist between the strong and the weak, the beast of prey and his quarry, and so on to the end of the volume. Another book of Eastern fables is well worthy of notice, *Buddhaghosha's Parables*, a commentary on the *Dhammapada*, or *Buddha's Paths of Virtue*. The original is in Pali, but an English translation of the Burmese version has been made by Captain T. Rogers, R.E. As the work is little known we may venture to extract a single gem. A young mother, disconsolate for the death of her first-born son, carries the dead body of her child from house to house seeking medicine to restore it. At last she is sent to Para Takem, the lord and master of the Buddhists, who promises to help her, but she must herself fetch the medicine, which is some mustard seed taken from a house where no son, husband, parent, or slave has died. Gladly the girl speeds on her errand, carrying the dead body of her son on her hip. By degrees she is taught that she is not the only mourner. In the whole of the Savetthi country everywhere children are dying, parents are dying. She leaves her dead son and returns to Para Takem, having learnt the first and last commandment of the Buddhist creed.

From Hindustan the Sanskrit fables passed to China, Thibet, and Persia; and they must have reached Greece at an early age, for many of the fables which passed under the name of Æsop are identical with those of the East. Æsop to us is little more than a name, though, if we may trust