

the sea and the lake. The "fera" (*Coregonus fera*) is economically the most important species. In the mud at the bottom of the lake there exists an interesting fauna, of about 40 species, mainly belonging to the lower orders. Several of the species, as *Gammarus cœcus*, are found 1000 feet below the surface, in the reign of perpetual darkness. Two species of gastropods of the genus *Limnæus* are worthy of special note as possessing developed lungs, though they live at a depth of from 150 to 300 feet.¹

See Rodolphe Rey, *Genève et les rives du Léman*, 3d ed. (Geneva, 1875); Egli, *Taschenbuch Schweizerischen statistik* (Zurich, 1875); Herbst, *Der Genfer See und seine Umgebung* (Weimar, 1877).

GENEVA, a post village of Ontario county, New York, U.S., is beautifully situated at the north end of Seneca Lake, on the New York central railway and at the terminus of the Ithaca branch railway, 52 miles E.S.E. of Rochester. One of its chief features is the terraced gardens, which extend from the principal street to the shore of the lake; and there are also two fine parks. Geneva is the seat of Hobart Free College, which is under Episcopalian management, and has 9 professors and about 50 students. It has also a graded union school, attended by upwards of 1000 pupils. The prosperity of the town depends chiefly on the nurseries in the neighbourhood, which extend to nearly 10,000 acres, and from which plants to the value of more than 1,000,000 dollars are shipped annually. There are also marble-works, benching-works, and iron-works. A daily line of steamers plies between Geneva and Watkins at the head of the lake. The population in 1870 was 5521.

GENEVA CONVENTION, an agreement concluded at an international conference which was held at Geneva in 1864, under the presidency of General Dufour the Swiss plenipotentiary, for the purpose of ameliorating the condition of the sick and wounded in time of war. The credit of originating this conference must be given to two citizens of Geneva, Dunant, a physician, who published a startling account of what he had seen in two military hospitals on the field of Solferino, and his friend Moynier, chairman of the Geneva society of public utility, who took up the idea of "neutralizing the sick waggons," formed associations for its agitation, and at length pressed it upon the Governments of Europe, most of which sent representatives to the conference. The convention was drawn up and signed by them on the 22d August, and since then it has received the adherence of every European power, and one Asiatic (viz., Persia). The convention consists of ten articles, of which the last two are formal.

The others provide (1) for the neutrality of ambulances and military hospitals as long as they contain any sick; (2) for that of their staff; (3) that the neutrality of these persons shall continue after occupation of their hospitals by the enemy, so that they may stay or depart, as they choose; (4) that if they depart, they can take only their private property with them, except in case of ambulances, which they may remove entire; (5) that a sick soldier in a house shall be counted a protection to it, and entitle its occupant to exemption from the quartering of troops and from part of the war requisitions; (6) that wounded men shall, when cured, be sent back to their own country on condition of not bearing arms during the rest of the war; (7) that hospitals and ambulances shall carry, in addition to the flag of their nation, a distinctive and uniform flag bearing a red cross on a white ground, and that their staff shall wear an arm-badge of the same colours; (8) that the details shall be left to the commanders.

A second conference was held at Geneva on the same subject in 1868, and a supplementary convention drawn out, which, though not formally signed, has been acquiesced in by all the signatories of the original convention, except the pope, and which, while still unratified, was adopted provisionally by France and Germany in their war of 1870. It consists partly of interpretations of the former conven-

¹ For details see Forel's contributions to the *Bulletin de la soc. vaudoise des sc. nat.*, t. xiii., &c.

tion, and partly of an application of its principles to maritime wars. Its main provisions are these:—

That, when a person engaged in an ambulance or hospital occupied by the enemy desires to depart, the commander-in-chief shall fix the time for his departure, and, when he desires to remain, that he be paid his full salary; that account shall be taken in exacting war requisitions not only of actual lodging of wounded men but of any display of charity towards them; that the rule which permits cured soldiers to return home on condition of not serving again shall not apply to officers, for their knowledge might be useful; that hospital ships, merchantmen with wounded on board, and boats picking up wounded and wrecked men, shall be neutral; that they shall carry the red-cross flag and their men the red-cross armband; that hospital ships belonging to Government shall be painted white with a green stripe, those of aid societies white with a red stripe; that in naval wars any strong presumption that the convention is being abused by one of the belligerents shall give the other the right of suspending it towards that power till the contrary is proved, and, if the presumption becomes a certainty, of suspending it to the end of the war.

GENEVÈVE, or GENOVEFA, St, patroness of Paris, flourished during the latter half of the 5th century. She was born about 425 at Nanterre near Paris, or according to another tradition at Montrière; her parents were called Severus and Gerontia, but accounts differ widely as to their social position. According to the legend, she was only in her seventh year when she was induced by Bishop (afterwards Saint) Germain d'Auxerre to dedicate herself to the religious life. On the death of her parents she removed to Paris, where she distinguished herself by the activity of her benevolence, as well as by the austerity of her sanctity. She is said to have been the recipient of supernatural revelations, and to have predicted the invasion of the Huns; and when Attila with his army was threatening the city, she gave courage to the panic-stricken inhabitants by an assurance, justified by subsequent events, to the effect that the attack would come to nothing (451). In the year 460 she caused a church to be built over the tomb of St Denis, where the abbey was afterwards raised by Dagobert I. Her death occurred in 500, or according to another account in 512, and her remains were ultimately laid in the chapel bearing her name, which has now become merged in the Pantheon or Église St. Geneviève. Charpentier published in 1687 a life of the saint based upon the statements of an anonymous author who is alleged to have written her biography only eighteen years after her death. The legends, miraculous and other, are also given in the Bollandist *Acta Sanctorum* and in the great work of Tillemont. Her festival is celebrated on the 3d of January.

The "Canonici of St Geneviève," or "Canonici of the congregation of France," constitute a religious order dating from 1614, in which year they were organized by Charles Faure, a reforming monk belonging to the abbey of St Vincent at Senlis. They rapidly came into considerable repute; and for a considerable period the chancellor of the Sorbonne was invariably chosen from their order. The "daughters of St Geneviève" were constituted in 1636 at Paris, at the instance of a pious nun of the name of Blosset, but since their union, in 1665, with the order "of the Holy Family," whose lady-foundress was called Miramion, they have been best known as Miramiones. They find their chief employment in tending the sick, and in the education of girls.

GENGA, GIROLAMO (c. 1476–1551), a painter and architect, was born in Urbino towards 1476. At the age of ten he was apprenticed to the woollen trade, but showed so much inclination for drawing that he was sent to study under an obscure painter, and at thirteen under Luca Signorelli, with whom he remained a considerable while, frequently painting the accessories of his pictures. He was afterwards for three years with Pietro Perugino, in company with Raphael, and he developed a similar style of painting. He next worked in Florence and Siena, along with Timoteo della Vite; and in the latter city he painted various compositions for Pandolfo Petrucci, the leading local statesman of the time. Returning to Urbino, he was employed by Duke Guidobaldo in the decorations of his palace, and showed

extraordinary aptitude for theatrical adornments. Thence he went to Rome; and in the church of S. Caterina da Siena, in that capital, is one of his most distinguished works, The Resurrection, remarkable both for design and for colouring. He studied the Roman antiquities with zeal, and measured a number of edifices; this practice, combining with his previous mastery of perspective, qualified him to shine as an architect. Francesco Maria, the reigning duke of Urbino, recalled Genga, and commissioned him to execute works in connexion with his marriage-festivities. This prince being soon afterwards expelled by Pope Leo X., Genga followed him to Mantua, whence he went for a time to Pesaro. The duke of Urbino was eventually restored to his dominions; he took Genga with him, and appointed him the ducal architect. As he neared the close of his career, Genga retired to a house in the vicinity of the city, continuing still to produce designs in pencil; one, of the Conversion of St Paul, was particularly admired. Here he died on the 11th of July 1551. Genga was a sculptor and musician as well as painter and architect; and he wrote various essays, as yet unpublished, on the arts. He was jovial, an excellent talker, and kindly to his friends. His principal pupil was Francesco Menzocchi. His own son Bartolommeo, (1518–1558), also a pupil, became an architect of celebrity. In Genga's paintings there is a great deal of freedom, and a certain peculiarity of character consonant with his versatile, lively, and social temperament. One of his leading works is in the church of St Augustine in Cesena,—a triptych in oil-colours, representing the Annunciation, God the Father in Glory, and the Madonna and Child. Among his architectural labours are the church of the Baptist in Pesaro, one of the finest edifices in that neighbourhood; the bishop's palace at Sinigaglia; the façade of the cathedral of Mantua, ranking high among the productions of the 16th century; and a new palace for the duke of Urbino, built on the Monte Imperiale. He was also concerned in the fortifications of Pesaro.

GENGIS KHAN. See JENGHIZ KHAN.

GENLIS, STÉPHANIE-FÉLICITÉ DUCREST DE SAINT-AUBIN, COMTESSE DE (1746–1830), a voluminous French writer, was born of a noble but impoverished Burgundian family, at the Château de Champcercy, near Autun, on the 25th of January 1746. When six years of age, she was received as a canoness into the noble chapter of Alix, near Lyons, with the title of Madame la Comtesse de Lancy, taken from the town of Bourbon-Lancy, of which her father was at that time superior. Her entire education, however, was conducted at home under the eye of her mother by an accomplished governess. In 1758 she removed along with her mother to Paris, where her skill in music and her vivacious wit speedily attracted attention and admiration. Her marriage with the Comte de Genlis, a colonel of grenadiers, who afterwards became marquis of Sillery, took place in her sixteenth year, but was not suffered to interfere with a rapidly developing taste for acquiring and imparting knowledge. Some years later, through the influence of her aunt, Madame de Montesson, who had been clandestinely married to the duke of Orleans, she entered the Palais Royal as lady-in-waiting to the duchess of Chartres (1770); and, after having acted with great energy and zeal as governess to the daughters of the family, she was in 1781 appointed by the duke to the responsible office of "gouverneur" of his sons, a bold step which, though it led to the resignation of all the tutors as well as to much social scandal, can hardly in fairness be held to have seriously prejudiced the intellectual interests at least of those committed to her charge. The better to carry out her theory of education, she wrote several works for the use of her royal pupils, the best known of which are the *Théâtre d'Éducation* (1779–80), a collection of short comedies for

young people, and *Les Annales de la Vertu* (1781). When the Revolution of 1789 occurred, Madame de Genlis showed herself not unfavourable to the movement, and is said to have had considerable influence on the conduct of the duke of Orleans; but the fall of the Girondins in 1793 compelled her to take refuge in Switzerland along with her pupil Mademoiselle d'Orleans. It was in this year that her husband, the marquis of Sillery, from whom she had been separated since 1782, perished on the scaffold. An "adopted" daughter, Pamela Berkley or Simms, had been married to Lord Edward Fitzgerald in the preceding December (see Sir Bernard Burke's *Rise of Great Families*, 1872). In 1794 Madame de Genlis fixed her residence at Berlin, but having been expelled by the orders of King Frederick William, she afterwards settled in Hamburg, where she supported herself for some years by writing and painting. After the revolution of 18th Brumaire (1799) she was permitted to return to France, and was received with favour by Napoleon, who gave her apartments at the arsenal, and afterwards assigned her a pension of 6000 francs. During this period she wrote largely, and produced what is generally considered to be her best romance, entitled *Mademoiselle de Clermont*. At the restoration she succeeded in adjusting herself once more to the new state of things, and continued to write with all her former diligence. Her later years were occupied largely with literary quarrels, notably with that which arose out of the publication of the *Diners du Baron d'Holbach*, a volume in which she set forth with a good deal of sarcastic cleverness the intolerance, the fanaticism, and the eccentricities of the "philosophes" of the 18th century. Madame de Genlis before her death, which occurred on the 31st of December 1830, had the satisfaction of seeing her former pupil, Louis Philippe, seated on the throne of France.

The numerous works of Madame de Genlis (which considerably exceed eighty), comprising prose and poetical compositions on a vast variety of subjects and of various degrees of merit, owed much of their success to adventitious causes which have long ceased to operate, and they are now but little read. The swiftness with which they were written, their very multiplicity, and their diffuseness, all forbid us to look in them for thought of perennial value or literary art of any high order. They are useful, however (especially the voluminous *Mémoires*), as furnishing material for history; and she herself can hardly pass altogether unnoticed in the crowd which thronged the stage of public life in the confused and busy time of the French Revolution. Most of her writings were translated into English almost as soon as they were published.

GENNADIUS. Georgius Scholari or Scholarius, better known as Gennadius, a learned Greek and for some time patriarch of Constantinople, obtains a place in history through the important part played by him in the contest between Platonism and Aristotelianism which marks the transition from mediæval to modern thought. Extremely little is known of his life, and so contradictory are some of the accounts bearing on detached facts in it that it has often been supposed there were two writers of the same name living at the same period. The researches of Renaudot seem, however, to render it approximately certain that all the historical notices we possess relate to one Scholarius, and that the apparent inconsistency in the accounts is due largely to a real change in that writer's views. Scholarius first appears in history as assisting at the great council held in 1438 at Ferrara and Florence with the object of bringing about a union between the Greek and Latin Churches (see EUGENIUS IV., BESSARION). At the same council was present the celebrated Platonist, George Gemistus Pletho, the most powerful opponent of the then dominant Aristotelianism, and consequently the special object of reprobation to Gennadius. In church matters, as in philosophy, the two were opposed,—Pletho maintaining strongly the principles of the Greek Church, and being unwilling to accept union through compromise, Gennadius,

more politic and cautious, pressing the necessity for union, and instrumental in drawing up a form which from its vagueness and ambiguity might be accepted by both parties. It would seem that at Florence Pletho published the work on the difference between Aristotle and Plato (see GEMISTUS) which afterwards called forth a reply from Gennadius. Of this reply only the fragments quoted by Pletho in his counter-argument (*Contra Gennadium*) have been preserved. They show that Gennadius, though Aristotelian throughout, had an accurate knowledge of Aristotle, and was more moderate than some of his contemporaries, e.g., George of Trebizond. The next appearance of Gennadius is in 1453. After the capture of Constantinople by the Turks, Mahomet, finding that the patriarchal chair had been vacant for some time, resolved to elect some one to the office. The choice fell on Scholarius, who is described as a layman. While holding the episcopal office Gennadius drew up, apparently for the use of Mahomet, a symbol or confession of faith, which is very valuable as the earliest expression of the principles of the Greek Church. He also at this time had the pleasure of condemning to the flames the great work of his old opponent Pletho, the treatise on *Laws* (*Nóμoi*), of which considerable fragments have come down to us. The character of this work was accurately apprehended by Gennadius (see his *Letter to the Exarch Joseph*, in Gass, as below), and his opposition to it is intelligible. After a short period of office at Constantinople Gennadius is said to have resigned the episcopal dignity and to have retired into a convent. The date of his death is unknown.

The fullest account of his writings is given in Gass (*Gennadius and Pletho*, 1844), the second part of which contains Pletho's *Contra Gennadium*. See also F. Schultze, *Gesch. der Phil. d. Renaissance*, i., 1874. A list of the known writings of Gennadius is given in Fabricius, *Bibliotheca Græca*, ed. Harless, vol. xi.

GENOA, in literary Italian *Genova*, in the local dialect *Zene*, in Latin and German *Genua*, in mediæval Latin *Janna*, and in French *Gênes*, one of the most important cities of Italy, is situated in what was formerly known as Liguria, on the northern coast of the Mediterranean near the middle of the Gulf of Genoa. The latitude of its lighthouse is 44° 24' 16" N., and its longitude 8° 54' 15" E. By rail Genoa is 115 English miles N.E. of Nice and 119 miles N.W. of Leghorn. The city, as seen from the sea, is "built nobly," and deserves the title it has acquired or assumed of the Superb. Finding only a small space of level ground along the shore, it has been obliged to climb the lower hills of the Ligurian Alps, which afford many a coign of vantage for the effective display of its architectural magnificence. The original nucleus of the city is that portion which lies to the east of the port in the neighbourhood of the old pier (Molo Vecchio). In the 10th century it began to feel a lack of room within the limits of its fortifications; and accordingly, in the middle of the 12th century, it was found necessary to extend the line of circumvallation. Even this second circuit, however, was of small compass, and it was not till 1320-30 that a third line took in the greater part of the modern site of the city proper. This presented about 3 miles of rampart towards the land side, and can still be easily traced from point to point through the city, though large portions, especially towards the east, have been dismantled. The present line of circumvallation dates from 1626-1632, the period when the independence of Genoa was threatened by the dukes of Savoy. From the mouth of the Bisagno in the east, and from the lighthouse point in the west, it stretches inland over hill and dale to the great fort of Sperone, i.e., the Spur, on the summits of Monte Peraldo at a height of 1650 feet,—the circuit being little less than 12 miles, and all the important points along the line being defended by forts or batteries. Of course a large portion of the enclosed area is open country, dotted only

here and there with houses and gardens. There are eight gates in all,—the more important being Porta Pila and Porta Romana towards the east, and the new Porta Lanterna or Lighthouse Gate to the west.

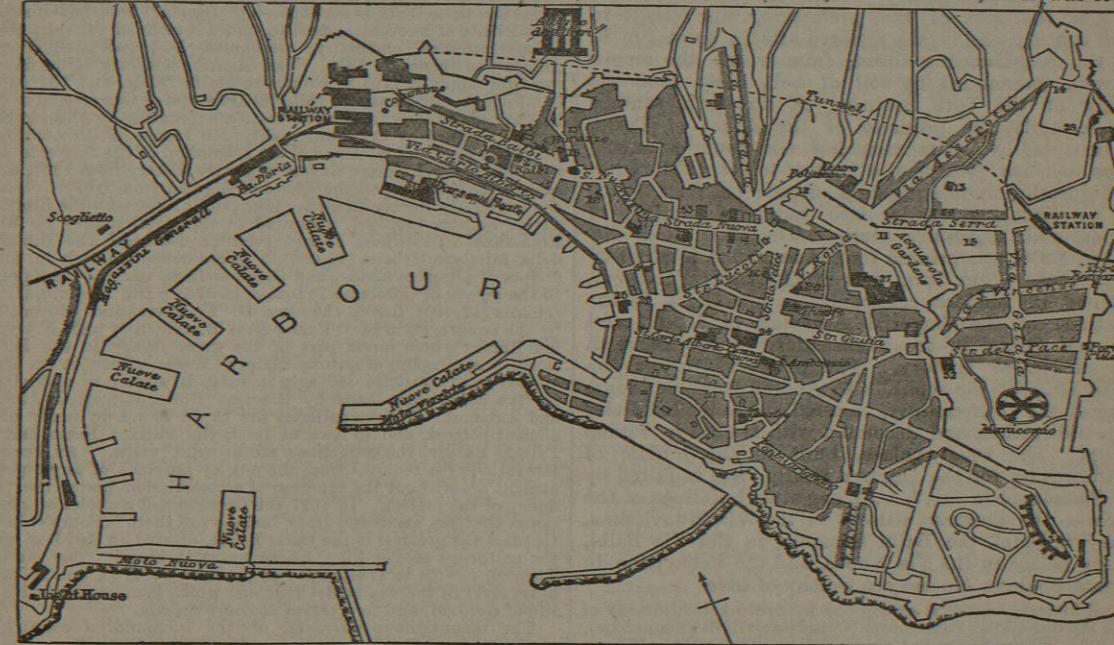
The irregular relief of its site, and its long confinement within the limit of fortifications which it had outgrown, have both contributed to render Genoa a picturesque confusion of narrow streets, lanes, and alleys, which it would almost require the delicate diminutives of Italian to name, varied with stairways climbing the steeper slopes, and bridges spanning the deeper valleys. As there are large portions of the town which are quite inaccessible to ordinary carriages, and many even of the more important streets have very little room for traffic, porters and chairs take to a considerable extent the place of cabs, and goods are largely transported by means of mules. In the middle of the 16th century the Government gave commencement to a system of more spacious thoroughfares than had previously been in vogue by laying out the street which still bears the name of Via Nuova; in 1606 the Via Balbi, as it was ultimately called from the palaces of the Balbi family, began to stretch westwards; and at length, about 1778, a connexion between these two streets was effected by the opening up of Via Nuovissima. The line thus produced, extending as it does from the Piazza Fontane Morose westward for about a mile to the Piazza Verde is still the route most in favour with the fashionable world of Genoa. As early as the middle of the 17th century the Via Giulia was driven through the midst of the small streets between the ducal palace and the Porta d'Arco; but it was not till about 1825 that the Via Carlo Felice gave free route between the palace and the Piazza Fontane Morose. The Via Lorenzo and the long line of street which, under the names of Carlo Alberto, S. Benedetto, and Milano, runs round the port to its western extremity, also belong to this century. The spacious Via Roma, running east from Via Carlo Felice to meet the Via Assarotti, has been built since 1870; and the area of the Piazza Cavour was only about the same time cleared of the old houses. The great public promenade of Acquasola already mentioned was laid out by the architect Carlo Barabino between 1821 and 1837; and it has been connected with the gardens of the Villetta di Negri, purchased by the municipality about 1865.

Of the churches of Genoa, which number upwards of eighty, the principal is the cathedral of St Laurence (il duomo di San Lorenzo). Tradition makes its first foundation contemporary with St Laurence himself; there is distinct historic mention of a church on the site in the latter part of the 9th century; and a document of 987 implies that it was even then the metropolitan church. Reconstructed about the end of the 11th and beginning of the 12th century, it was formally consecrated by Pope Gelasius II., 18th October 1118; and since then it has undergone a large number of extensive though partial renovations. In the façade the lower part, with its three elaborate doorways in the Gothico-Moorish style, dates from the 12th century; the upper part belongs to the 14th; and the belfry which rises above the right-hand doorway was erected about 1520 by the doge, Ottaviano da Campofragoso. To the 13th century is assigned the central nave, which was, however, both lengthened and heightened in the 14th; and the cupola was erected after the designs of the architect Galeazzo Alessi invited to Genoa about 1550. Among the artists who have contributed to the internal decoration the most noteworthy are Damiano of Bergamo, who represented the Slaughter of the Innocents and the Martyrdom of St Laurence in the woodwork of the choir; Lazzaro Tavarone, who painted the roof about 1622; G. B. Bianco, who furnished the bronze statue of the Madonna of the city in 1652;

Gian Giacomo della Porta, the sculptor of the statues of Mark and Luke in the presbytery; and Giovanni Maria Passalo and Giovanni Angelo Montorsoli, the sculptors of the corresponding statues of Matthew and John. The stained glass windows of the choir, representing the four patron saints of the city, are the work of Giovanni Bertini. To none of the chapels in the cathedral, rich as several of them are in works of artistic value, can a higher rank be assigned than to the chapel of St John the Baptist. The main design, with its elaborate detail of columns and arabesques, and foliage and statues, was due to Pio Domenico da Bissone, who from 1450 was engaged for ten years on the work. Statues by Matteo Civitali of Lucca and Andrea Contucci of Monte San Savino, a rich and costly baldachin presented by Count Filippino Doria, and stained glass windows designed by Ulisse de' Mattei, are among the later additions to its decoration. On one day only in the course of the year are women allowed to enter the chapel; for was it not a woman who procured the death of the Baptist? Amid the profusion of ecclesiastical bric-a-brac in the nooks

and niches of the cathedral, there are objects enough of considerable interest. Here, bound together by craft of goldsmith, is an octagonal bowl, brought from Casarea in 1101, which corresponds to the descriptions given of the Holy Grail, and was long regarded as an emerald of matchless price, but which turned out, when broken by its French purloiners, to be only a remarkable piece of ancient glass.

Of older date than the cathedral is the church of St Ambrose and St Peter, if its first foundation be correctly assigned to the Milanese bishop Honoratus of the 6th century; but the present edifice is due to the Society of Jesus, who obtained possession of the church in 1587, and employed the skill of Pellegrino Tebaldi in its restoration. Among the paintings of this church the first place is naturally given to the Circumcision and St Ignatius by Rubens, and to the Assumption of Guido Reni. The Annunziata del Guastato is one of the largest and wealthiest churches in the city. It owes its first foundation to the order of the Humiliati, but S. Marta, as it was originally



Plan of Genoa.

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| 1. Royal Palace. | 9. Palazzo Spinola. | 17. Church of San Siro. |
| 2. Palazzo Balbi. | 10. " Pallavicini. | 18. " S. Ambrosio. |
| 3. " Durazzo. | 11. Acquasola. | 19. " S. Filippo de Neri. |
| 4. " Spinola. | 12. Villetta di Negro. | 20. Cathedral. |
| 5. " Beignola. | 13. Peschiere Pallavicini. | 21. Church of Santa Maria de Carignano. |
| 6. " Doria. | 14. Giopallo Gardens. | 22. " San Stefano. |
| 7. " Serra. | 15. Serra Gardens. | 23. University. |
| 8. " Adorno. | 16. Church of the Annunziata. | 24. Ducal Palace. |
| | | 25. Dogana or Custom House. |
| | | 26. Great Hospital. |
| | | 27. Conservatorio delle Fieschine. |
| | | 28. Deaf and Dumb Institution. |
| | | 29. Old Arsenal. |
| | | 30. Paganini Theatre. |
| | | 31. Andrea Doria Theatre. |
| | | 32. Hospital of Sant' Andrea. |

called, was a small building till it passed about 1505 into the hands of the Conventuals of St Francis, by whom the present gigantic structure was planned and partly erected. The rest of the main edifice was due to the Observantines of the same order, who came into possession in 1537, and gave the church its modern name; and the necessary funds were largely supplied by the Lomellini family. The church is a cruciform structure, with a dome, and the central nave is supported by fourteen columns in the Corinthian style. To the unfinished brick façade an incongruous portal with marble columns was added about 1843, after the plans of Carlo Barabino. Santa Maria delle Vigne probably dates from the 9th century, but the present structure was erected towards the close of the 16th.

The campanile, however, is a remarkable work of the 13th century. San Siro, originally the "Church of the Apostles" and the cathedral of Genoa, was rebuilt by the Benedictines in the 11th century, and restored and enlarged by the Theatines in the 16th. Santa Maria di Carignano, or more correctly Santa Maria Assunta e SS. Fabiano e Sebastiano, belongs mainly to the 16th century, and was designed by Galeazzo Alessi in imitation of Bramante's plan for St Peter's at Rome. The expense was borne by the Sauli family. From the highest gallery of the dome—368 feet above the sea-level, and 194 feet above the ground—a magnificent view is obtained of the city and the neighbouring coast. S. Stefano dates from 969, and keeps its ancient campanile, but it has been

several times rebuilt. The famous painting of the martyrdom of St Stephen, by Giulio Romano, carried off by Napoleon in 1811, was restored to the church in 1815. The Madalena, as it now stands, was built by Andrea Vannone about the close of the 16th century; and San Filippo Neri was rebuilt in the close of the 17th century at the expense of the Pallavicini family. S. Matteo, the church of the D'Oria or Doria family, was founded in 1126 by Martino Doria, and the present edifice, after the designs of Montorsoli, dates from 1543. In the crypt is the tomb of Andrea Doria the Great by the same Montorsoli, and above the main altar hangs the dagger presented to the doge by Pope Paul III.

The palaces of the Genoese patricians are famous for their sumptuous architecture and their artistic collections. The Palazzo Rosso, or Red Palace, erected in the middle of the 17th century, was in 1874 presented to the city by Maria, the wife of Raffaele de Ferrari, duke of Galliera, and her son Filippo de Ferrari, along with its library and picture gallery. The old palace of the doges, now the seat of the prefecture, was rebuilt in the 16th century, and again restored after a great fire in 1777; the neighbouring tower, from which the magistrates were summoned by toll of bell, dates from the beginning of the 14th century. A sixteenth century palace, formerly the property of the dukes of Turip, is now occupied by the municipality, and contains among its more curious treasures a bronze tablet (117 A.D.), with an inscription relating to a dispute between Genoa and a neighbouring castle, two autograph letters of Columbus, and Paganini's violin. The inscription, discovered in 1506, was printed for the first time in 1520 by Brucelli, whose works form part of Gravina's *Thesaurus*, and among its modern commentators are Serra in the *Transactions of the Imperial Academy of Genoa*, and Simoni and Grassi in the *Transactions of the Ligurian Society of Native History*. The palace which was presented in 1528 by the republic to Andrea Doria is a large building of the 15th century, restored and extended under the doge's direction, and decorated with frescos by Perino del Vaga. The royal palace, built in the middle of the 16th century for the Durazzo family, was acquired by Victor Emmanuel in 1817. Among other buildings of the same class, the Durazzo palaces in the Via Nuovissima, and the Via Balbi, the Balbi Senarega in the Via Balbi, the Sarra palace in the Via Nuova, and the Pallavicino in the Piazza Fontane Morose are worthy of note.

Benevolent institutions. Of most historical interest among the benevolent institutions of Genoa is the hospital of Pammatone (Ospedale civile di Pammatone), a vast edifice contiguous to the public park of Acquasola. It owes its origin to the bequest in 1429 of Bartolommeo Bosco; and the excellence of the infirmary thus established caused the citizens to procure permission from Sixtus V. to divert the funds of all similar minor foundations to its support. New buildings were erected in 1626 by Giacomo Saluzzo, and still larger additions were made in 1758, under the superintendence of Andrea Orsolino. Under the same committee with the general hospital is the hospital for incurables (Ospedale dei Cronici, originally Ridotto degli Incurabili), instituted towards the end of the 15th century by Ettore Vernazza, and taken under the direct control of the civil authorities in 1500. The great poorhouse (Albergo dei Poveri), dating from about 1665, is a vast building, after designs by Stefano Scaniglia, covering no less than 215,280 square feet, and accommodating 1400 inmates, who manufacture cotton and woollen cloth, furniture, embroidery, &c. The so-called Conservatorio delle Fieschine was founded in 1763, in accordance with the will of Domenico Fieschi, as an asylum for destitute girls; and in 1783 his widow left 80,000 lire to provide a dowry of 500 lire for any of the inmates leaving the institution to be married or to take the veil. A considerable reputation has been acquired by the flower-makers of this institution.

The sums bequeathed for charitable purposes during 1863-75 amounted to 3,798,106 francs, in addition to the immense donations (about thirty millions of francs) of the deceased duke of Galliera.

The highest educational institution in Genoa is the royal univer-

sity, which occupies a palace in the Via Balbi, originally built about 1623 for the Jesuit fathers entrusted by the magistrates with the supervision of education in 1572. The republic had received the right of conferring degrees from Pope Sixtus IV. as early as 1471, a privilege confirmed by the emperor Maximilian I. in 1496. On the dissolution of the Jesuits the administration of the college passed into the hands of the republic, and the provisional Government of 1797 reinaugurated it as a university in 1808. In 1808, during the French occupation, it was assimilated to the other imperial academies, so that its present organization may be said to date only from 1812. It numbers about 400 students, who have the advantage of a physical and a natural history museum, an anatomical cabinet, a meteorological observatory, a botanical garden, and a library. The library, originated by the Jesuits, numbers about 80,000 volumes, among which none is considered of greater value by the Genoese than the manuscript collection of the laws and enactments of their republic, *Liber juris communis Januensis*. In Genoa, as elsewhere in Italy, great advance has been made both in secondary and primary education since 1867: in 1877 the city possessed two gymnasia, a lyceum named after Christopher Columbus, three technical schools, a high school for female education opened by the municipality in 1874, a female normal school dating from 1859, a teachers' training school founded in 1861, and upwards of 40 infant schools (Asili d'Infanzia), of which the first was opened in 1840. The royal technical institute comprises three distinct sections—a professional industrial institute, an institute of mercantile marine, and a system of evening classes in mathematics, chemistry, mechanics, &c.; and a royal naval college was opened in 1873. The Ligurian Academy of the fine arts owed its origin in 1751 to Francesco Maria Doria, and the *palazzo* in which its museums and galleries are situated was erected in 1831 by Carlo Barabino. A musical institute, founded by Antonio Costa and maintained by the municipality, has rooms in the convent of St Philip Neri. A society for the promotion of the fine arts dates from 1849, the Ligurian society of native history from 1857, and a society for the arts and industries of Liguria from 1871. Besides the university library there are four public libraries—the Biblioteca Civico-Beriana (40,000), presented to the municipality by Victor Emmanuel I., to whom it had been bequeathed; the Biblioteca della Missione Urbana (40,000), a noble collection rich in manuscripts of Ligurian history and Greek codices, which owes its origin to the legacy of Gerolamo Franzone in 1727; the Biblioteca Franzoniana (12,000), due to the same G. Franzone, and administered by the congregation of "Evangelical Workmen"; and, lastly, the fine library which forms part of the great legacy in the Palazzo Rosso. A museum of natural history (Museo Civico di St. Nat.), opened in the Villetta di Negro in 1878, is worthy of special note for the collections made by Giacomo Doria, Beccari, D'Albertis, and Antinori. Picture galleries are to be found in many of the ancient palaces, and in two at least, the Palazzo Rosso and the Palazzo Bianco, the collections are of great value. An excellent law forbids the removal from the city or province of any object of ancient art without the sanction of a commission under the presidency of the prefect. In 1877 the Genoese had a choice of about a dozen theatres, small and great, inclusive of those in Sampierdarena. Of these the greatest is the Carlo Felice, erected in 1826-28 under the patronage of the king whose name it bears. The National Theatre, rebuilt in 1790, dates originally from 1702, and it has an older rival in the Teatro del Falcone, which is associated with the life of Goldoni, and now serves as court theatre.

The mountainous character of the surrounding country has rendered it a difficult task to supply Genoa with sufficient means of railway communication; in the 20 miles, for example, between the city and Arquata there are eleven tunnels, that of Giovi being upwards of 2 miles long. The line to the north through the valley of the Polcevera, which joins the general Italian system at Alessandria, was opened about 1853; but it was not till 1870 that the western line was completed so as to give a continuous route from France, and it was November 1874 before the eastern section between Sestri di Levante and Spezia established a connexion with the lines along the western coast of Italy. Since that date, however, passengers and goods can be conveyed by rail from Calais to Otranto. There are two stations in the city,—one for the west and north, and the other for the east and south,—connected since 1871 by a tunnel 7518 feet in length.

Though its existence as a maritime power was originally due to its port, Genoa has only begun since 1870 to construct the conveniences necessary for the modern development of its trade. As early as 1134 the old pier (Molo Vecchio) was in existence, stretching westward into the gulf; and in 1639 the new pier (Molo Nuovo) from the other side of the gulf was commenced, after the plans of Ansaldo de Mari. Up to 1873 the former had a length of 2800 feet, and the latter was only slightly longer. The harbour thus formed was in some respects a good one; the bottom being of clay furnished excellent anchorage, and within the new pier there was depth for the largest class of vessels. But a swell was always felt whenever the wind was at any point between S.W. and S.E.

The vast bequests of the duke of Galliera have enabled the authorities to undertake (1878) an elaborate scheme for the extension and improvement of the port, including, not only a great addition of the harbour area, but also the construction of a system of wharves and warehouses, which have hitherto been surprisingly insufficient. It is difficult to believe that in one of the greatest harbours of Europe the goods should be "discharged into lighters, slowly towed by rowing boats to the side of the quays, removed by hand labour from the lighters to uncovered quays, and again transferred by hand labour to the railway." In spite of all these disadvantages the shipping trade of Genoa has rapidly increased since the consolidation of Italy. From 1815 to 1825 there was a large trade in grain, with a corresponding expansion of other branches. A sudden change was produced by a system of differential duties in favour of native grain; instead of 1000 foreign vessels with a tonnage of 95,000 as in 1821-5, there were only 760 vessels on an average in the three years 1825-8; and there was no corresponding increase in native shipping, which rose only from 55 to 70 vessels. The more liberal tariffs attached to the commercial treaties, concluded about 1852 with France, England, and Germany, gave a new impulse to foreign trade, and this was followed up by Count Cavour's law exempting all foreign grain from duty. The principal imports are petroleum, raw cotton, wool, grain, coal, metal goods, hides, tobacco, and English-cured fish. The total value imported in 1876 was £14,324,347, and in 1877 £12,066,911, while the exports for the same years amounted to £2,088,578 and £1,968,503—exclusive in both cases of goods merely in transit. During the five years 1873-7 the total number of vessels arriving at Genoa was on an average 2633 per annum, with an annual tonnage of more than 1,000,000 tons. Of these vessels about 1510 per annum sailed under the Italian flag with 538,900 tons; 421 were English with 284,390 tons, and 320 French with 105,945 tons. The opening of the St Gotthard Railway is expected to give a great impulse to Genoese trade.

Local industry. The local industry devotes itself mainly to the manufacture of cotton and silk, gold, silver, ivory, and coral, paper and leather goods, macaroni and vermicelli, sugar, and preserved fruits. The coarser cotton cloths or bordatti are the favourite wear of the Ligurian population. Iron-founding and shipbuilding are carried on in the district, and there is a growing export trade in all articles of market gardening and floriculture.

Banks. In Michelet's phrase, it may almost be said that Genoa was a bank before it was a city, and its money business is still greater than that of any other town in Italy. The Bank of St George, founded in 1407, was "one of the most ancient and celebrated banks of circulation and deposit in Europe," but it never recovered from the damage done to its credit by the appropriation of its treasure, first by the Austrians in 1740, and again by the French in 1800. It no longer exists, and the famous building of the 13th century in which it was accommodated is now used as a customs house. A new bank was founded at Genoa in 1844, which, since its union in 1855 with a similar institution at Turin, bears the name of the National Bank. It has branches at Turin, Florence, Milan, and Naples. Up till 1871 its only important rival was the Cassa di Sconto, but about this time the Genoese, in the words of the British consul, "went mad on the subject of new companies, and in a single year they started not less than thirty-three banking, trading, mining, shipping, and manufacturing concerns." The result was a series of bankruptcies. Bank after bank failed; and criminal proceedings were in several cases instituted against the bank directors. The only notes current in Genoa in 1875 were those of the National Bank and the Tuscan National Bank.

The Genoese have long been known as a hard-working and frugal people; and the lower classes of the whole Ligurian coast are inured to privation and hardships. Since about 1850 there has been a strong current of emigration to South America. About 1858 the Ligurian settlers in Monte Video, Buenos Ayres, Rio de la Plata, Rio Janeiro, Lima, and Valparaiso were estimated at 60,000; and since that date the number of emigrants leaving northern Italy by way of Genoa has increased to 80,000 or 90,000 per annum. A very considerable proportion of this number return to their native country in their latter years, and the successful adventurer usually assists his younger brethren to follow in his footsteps. A large trade has sprung up with South America, the newest feature of which is an exportation of Piedmontese wine.

According to the returns of 1876, the income of Genoa was 6,343,175 francs, including octroi dues for 4,326,000 francs. The ordinary, extraordinary, and casual expenses for 1875 were—for municipal administration, 608,461 francs; local police and sanitary expenses, 1,038,418; administration of law, 227,376; public works, 2,312,470; education, 692,662; religious worship, 12,117; and public charities, 648,468 francs. The debt of the city in 1876 was 36,731,457 francs.

The council directing the local government of the city is chosen by a body, according to the last returns, of 41,984 electors, every citizen paying 40 francs of taxes being entitled to vote, and every voter being eligible as a councillor. The head of the council is the

syndic or mayor, chosen by the king from the 12 members of the giunta or administrative committee, who are themselves appointed from the entire body of the 60 municipal councillors. Besides possessing this municipal council, Genoa is also the seat of the provincial council, elected in the same way, but presided over by the prefect, or representative of the Government.

In 1843 the population of the city was 100,382; by 1862 it had increased to 127,986, but a careful census undertaken by the municipality in 1871 found no more than 120,595, exclusive, however, both of resident strangers and absent natives. The principal causes which had tended to retard the natural growth of the population were the cholera of 1866-67, and the small-pox of 1870,—the latter having actually occasioned an excess of 1178 deaths over the births for the year. To this must be added the removal of the Government arsenal to Spezia in 1870-1, and the tendency, which has gradually made itself felt since the opening of the railways, to settle in the suburban towns. The stretch of coast for miles along the gulf is an almost continuous line of country houses and mansions, and indeed, to quote the words of M. Reclus, the whole riviera from Ventimiglia to Spezia assumes more and more the aspect of a single town where the populous quarters alternate with groups of villas and gardens. Proceeding westwards we are no sooner beyond the fortifications than we find ourselves in the flourishing town of Sampierdarena, that is, San Pier d'Arena, or St Peter of the Sands. Down to the middle of last century it was mainly inhabited by the wealthier classes, but has since become the seat of great industrial and commercial activity. Its population, which in 1814 was only 5345, was upwards of 17,000 in 1877. From Sampierdarena a stone bridge of the 16th century, memorable as the spot when Masséna signed the capitulation of Genoa, leads across the Polcevera to Corneliano, a market-town with 2698 inhabitants at the census of 1871; and Corneliano in its turn connects itself with Sestri Ponente, a busy place of from 9000 to 10,000 inhabitants, with a large shipbuilding trade. Towards the east there is a similar succession of villages and towns.

History.—The early importance, both political and commercial, of Genoa is attested by the part which it played in the Second Punic War. Its supremacy amongst the neighbouring municipalities and populations is not less evident from the inscription on the bronze table still to be seen in the council-hall of the city. Its history during the dark ages, throughout the Lombard and Carolingian periods, is but the repetition of the general history of the Italian communes, which succeeded in snatching from contending princes and barons the first charters of their freedom. The patriotic spirit and naval prowess of the Genoese, developed in their defensive wars against the Saracens, led to the foundation of a popular constitution, and to the rapid growth of a powerful marine. From the necessity of leaguering together against the common Saracen foe, Genoa united with Pisa in expelling the Moslems from the island of Sardinia; but the Sardinian territory thus acquired soon furnished occasions of jealousy to the conquering allies, and there commenced between the two republics the long naval wars destined to terminate so fatally for Pisa. With not less adroitness than Venice, Genoa saw and secured all the advantages of the great carrying trade which the crusades created between Western Europe and the East. The seaports wrested at the same period from the Saracens along the Spanish and Barbary coasts became important Genoese colonies, whilst in the Levant, on the shores of the Black Sea, and along the banks of the Euphrates were erected Genoese fortresses, of which the strength some 40 years ago commanded the admiration of the young traveller Moltke. No wonder if these conquests generated in the minds of the Venetians and the Pisans fresh jealousy against Genoa, and provoked fresh wars; but the struggle between Genoa and Pisa was brought to a disastrous conclusion for the latter state by the battle of Meloria. The commercial and naval successes of the Genoese during the Middle Ages were the more remarkable because, unlike their rivals, the Venetians, they were the unceasing prey to intestine discord—the Genoese commons and nobles fighting against each other, rival factions amongst the nobles themselves striving to grasp the supreme power in the state, nobles and commons alike invoking the arbitration and rule of some foreign captain as the sole means of obtaining a temporary truce. From these contests of rival nobles, in which the names of Spinola and Doria stand forth with greatest prominence, Genoa was soon drawn into the great vortex of the Guelph and Ghibelline factions; but its recognition of foreign authority—successively German, Neapolitan, and Milanese—gave way to a state of greater independence in 1339, when the government assumed a more permanent form with the appointment of the first doge, an office held at Genoa for life, in the person of Simon Boccanera. Alternate victories and defeats of the Venetians and Genoese—the most terrible being the defeat sustained by the Venetians at Chioggia in 1380—ended by establishing the great relative inferiority of the Genoese rulers, who fell under the power now of France, now of the Visconti of Milan, until the national spirit appeared to regain its ancient vigour in 1528, when Andrea Doria succeeded in throwing off the French domination and restoring the old form of

government. It was at this very period, the close of the 15th and commencement of the 16th century, that the genius and daring of a Genoese mariner, Christopher Columbus, gave to Spain that new world, which might have become the possession of his native state, had Genoa been able to supply him with the ships and seamen which he so earnestly entreated her to furnish. The government as restored by Andrea Doria, with certain modifications tending to impart to it a more conservative character, remained unchanged until the outbreak of the French Revolution and the creation of the Ligurian republic. During this long period of nearly three centuries, in which the most dramatic incident is the conspiracy of Fieschi, the Genoese found no small compensation for their lost traffic in the East in the vast profits which they made as the bankers of the Spanish crown and outfitters of the Spanish armies and fleets both in the Old World and the New.

The short-lived Ligurian republic was soon swallowed up in the French empire, not, however, until Genoa had been made to experience, by the terrible privations of the siege when Masséna held the city against the Austrians (1800), all that was meant by a participation in the vicissitudes of the French Revolution. In 1814 Genoa rose against the French, on the assurance given by Lord William Bentinck that the allies would restore to the republic its independence. It had, however, been determined by a secret clause of the treaty of Paris that Genoa should be incorporated with the dominions of the king of Sardinia. The discontent created at the time by the provision of the treaty of Paris as confirmed by the congress of Vienna had doubtless no slight share in keeping alive in Genoa the republican spirit which, through the influence of a young Genoese citizen, Joseph Mazzini, assumed forms of permanent menace not only to the Sardinian monarchy but to all the established Governments of the peninsula. Even the material benefits accruing from the union with Sardinia and the constitutional liberty accorded to all his subjects by King Charles Albert were unable to prevent the republican outbreak of 1850, when, after a short and sharp struggle the city, momentarily seized by the republican party, was recovered by General Alfonso La Marmora. The most important of the later events in the history of Genoa has been the seizure within its port of the five Neapolitan brigands, Cipriano La Gala and his accomplices, who travelling with papal passports were arrested on board the French passenger steamer, the "Aunis," by orders of the Marquis Gualterio prefect of Genoa. Though the event threatened at first to create a rupture between the French and Italian Governments, the diplomatic discussions which it called forth, and the impression generally produced throughout Europe, had no slight share in weakening the political ties which had hitherto existed between the Papal Government and France.

Among the earlier Genoese historians the most important are Bartolommeo Fazio and Jacopo Braccelli, both of the 15th century, and Paolo Partenopeo, Jacopo Bonfadio, Oberto Foglietta, and Agostino Giustiniano of the 16th. Paganetti wrote the ecclesiastical history of the city; and Accioli and Gaggero collected material for the ecclesiastical archaeology. The memoirs of local writers and artists were treated by Soprani and Ratti. Among more general works are Bréguigny, *Histoire des Révolutions de Gènes jusqu'en 1748*; Serra, *La Storia dell'antica Liguria e di Genova* (Turin, 1834); Varese, *Storia della repubblica di Genova sino al 1814* (Genoa, 1835-39); Canale, *Storia del Genovesi* (Genoa, 1844-54); Nuova storia della repubblica di Genova (Florence, 1858), and *Storia della rep. di Genova dall'anno 1528 al 1550* (Genoa, 1874); Blumenthal, *Zur Verfassungsgeschichte Genua's im 12. Jahrhundert* (Kalbe an der Saale, 1872); Mallison, *Studies from Genoese History* (London, 1875). The *Liber turum republice Genensis* was edited by Ricotti in the 7th, 8th, and 9th volumes of the *Monumenta historiae patriae* (Turin, 1854-1857). A great variety of interesting matter will be found in the *Atti della Società Ligure di Storia patria* (13 volumes, from 1861-1878), and in the *Giornale Ligustico di Archeologia, Storia, e Belle Arti*. The history of the university has been written by Lorenzo Isnardi, and continued by Em. Cesela (2 vols., Genoa). Belgrano, *Della vita privata dei Genovesi*, P. M. Garibaldi, *Stato meteorologico per la città di Genova* (for 1870, &c.), and Rocca, *Pesi e misure antichi di Genova*, may also be mentioned. A *Vocabolario tascabile genovese-italiano* compiled by P. E. B. is published by the deaf-mute publishing department.

GENOVA, LUCHETTO DA (1527-1585). This is the familiar name given to the painter Luca Cambiasi (written also Cambiaso or Cangiagio), who was born at Moneglia in the Genoese state, son of a painter named Giovanni Cambiasi. He took to drawing at a very early age, imitating his father, and developed great aptitude for foreshortening. At the age of fifteen he painted, along with his father, some subjects from Ovid's *Metamorphoses* on the front of a house in Genoa, and afterwards, in conjunction with Calvi, a ceiling showing great daring of execution, in the Palazzo Doria. He also formed an early friendship with Giambattista Castello; both artists painted together, with so much similarity of style that their works could hardly be told apart; from this friend Cambiasi learned much in the way of perspective and architecture. Luchetto's best artistic period lasted for twelve years after his first successes; from that time he declined in power, though not at once in reputation, owing to the agitations and vexations brought

upon him by a passion which he conceived for his sister-in-law. His wife having died, and the sister-in-law having taken charge of his house and children, he endeavoured to procure a papal dispensation for marrying her; but in this he was disappointed. In 1583 he accepted an invitation from Philip II. to continue in the Escorial a series of frescos which had been begun by Castello, now deceased; and it is said that one principal reason for his closing with this offer was that he hoped to bring the royal influence to bear upon the pope, but in this again he failed. Worn out with his disquietudes, he died in the Escorial in the second year of his sojourn. Cambiasi had an ardent fancy, and was a bold designer in a Raphaelesque mode. His extreme facility astonished the Spanish painters; and it is said that Philip II., watching one day with pleasure the offhand zest with which Luchetto was painting a head of a laughing child, was allowed the further surprise of seeing the laugh changed, by a touch or two upon the lips, into a weeping expression. The artist painted sometimes with a brush in each hand, and with a certainty equalling or transcending that even of Tintoret. He made a vast number of drawings, and was also something of a sculptor, executing in this branch of art a figure of Faith. Altogether he ranks as one of the ablest artists of his day. In personal character, notwithstanding his executive energy, he is reported to have been timid and diffident. His son Orazio became likewise a painter, studying under Luchetto.

The best works of Cambiasi are to be seen in Genoa. In the church of St George—the martyrdom of that saint; in the Palazzo Imperiali, Terralba, a Genoese suburb—a fresco of the Rape of the Sabines; in S. Maria da Carignano—a Pietà, containing his own portrait and (according to tradition) that of his beloved sister-in-law. In the Escorial he executed several pictures: one is a Paradise on the vaulting of the church, with a multitude of figures. For this picture he received 12,000 ducats, probably the largest sum that had, up to that time, ever been given for a single work.

GENOVESI, ANTONIO (1712-1769), an Italian writer on philosophy and political economy, was born in November 1712, at Castiglione, near Salerno. At an early age he was destined by his father for the church and began the study of philosophy and theology. He distinguished himself highly by his acuteness and diligence, and after some struggles, caused by his disinclination for an ecclesiastical life, he took orders at Salerno in 1736. He had not been long in this position when the archbishop of the town, recognizing his rare abilities, nominated him to the chair of rhetoric in the theological seminary. During this period of his life Genovesi began the study of philosophy as it existed outside the limits of theology. He read with eagerness the works of the chief modern philosophers, and was particularly attracted by Locke.

Apparently still dissatisfied with ecclesiastical life, Genovesi, resigning his post at Salerno, proceeded to Rome, undertook the study of law, and qualified as an advocate. The details of legal practice, however, proved as distasteful as theology, and for some years he gave himself entirely to the study of philosophy, attending most of the distinguished lecturers at the university of Naples. At this place, after having obtained the appointment of extraordinary professor of philosophy, he opened a seminary or private college for students. His reputation as a teacher was increased by the publication in 1743 of the first volume of his *Elements of Metaphysics*, and in 1745 of his *Logic*. Both works are imbued with the spirit and principles of the empirical school of philosophy, and the latter, an eminently practical treatise, had long a recognized position as one of the best logical text-books written from the point of view of Locke. On account of the accusations of infidelity and heresy naturally excited by his discussion of metaphysical principles, he had some difficulty in obtaining the professorship of moral philosophy, and failed to be appointed to the

chair of theology; but this did not prevent him from following out his philosophical studies. He published a continuation of his *Elements of Metaphysics*; but with every new volume he experienced fresh opposition from the partisans of scholastic routine. Among these were Cardinal Spinelli, archbishop of Naples, and an Abbé Magli, whom Genovesi covered with ridicule in his work entitled *Lettere ad un Amico Provinciale*. In spite of this, Genovesi obtained the approbation of Pope Benedict XIV., of several cardinals, and of most of the learned men of Italy. Of this number was Intieri, a Florentine, who founded at his own expense, in the university of Naples, the first Italian chair of political economy, under three conditions—namely, that the lectures should be in Italian, that Genovesi should be the first professor, and that, after his death, no ecclesiastic should succeed him.

Genovesi commenced his first course of lectures on the 5th of November 1754 with great success,—the novelty and the interest of the subject, and the eloquent style and agreeable manner of the professor, attracting a crowd of auditors. He afterwards published his *Lectures on Commerce*, and Carey's *Account of the Trade of England*, translated into Italian by his brother, with notes by himself. The *Lecioni di Commercio* is the first complete and systematic work in Italian on the science which Italians have done much to advance. On the whole it is to be included among works of the Mercantile school, but in treatment of fundamental problems, such as labour and money, it is distinguished by fairness and breadth of view. Specially noteworthy are the sections on human wants as foundation of economical theory, on labour as the source of wealth, on personal services as economic factors, and on the united working of the great industrial functions. Gioja's more important treatise owes much to Genovesi's lectures.

Till his death in 1769 Genovesi continued his labours at the university of Naples, which owes much of its celebrity to the solidity and excellence of his teaching. It cannot be said that Genovesi takes a high rank in philosophy, but he did much to introduce into Italy the new order of ideas, and his exposition of philosophical doctrines is fair and lucid. His work on *Metaphysics*, divided into the four rubrics, *Ontosophy*, *Cosmosophy*, *Theosophy*, *Psychosophy*, distinguished by its solid erudition, is an excellent specimen of the pre-critical or dogmatic method of handling speculative problems. His merits in political economy have been indicated above. (For list of works see *Fabroni's Lives*.)

GENSERIC, or GENSERIC, king of the Vandals, and the most formidable of the Gothic invaders of the Roman empire, was the natural son of Godegiselus the founder of a Vandal kingdom in Spain, and was born at Seville about 406. Though he was only of middle stature, and had a lameness of one leg, such was his renown as a warrior that on the death of his brother Gonderic in 427 he was chosen to succeed him on the throne. At the invitation of Boniface, the Roman general in Africa, who wished to revolt against Valentinian III., Genserich in 429 crossed into Africa, and took possession of Mauretania. Soon afterwards he besieged Boniface in Hippo Regius, and compelled him after a defence of fourteen months to seek safety by a precipitate embarkation, leaving his soldiers and their families to the ruthless cruelty of the Vandals. In 435 Genserich concluded a treaty with the Romans by which he retained possession of western Numidia and Mauretania; but peace was not of long duration, and in October 439 he captured Carthage, which he made the capital of his kingdom. Genserich was an Arian, and cruelly persecuted the orthodox Catholics in Africa. In 455 at the invitation of Eudocia, who wished to be revenged on Maximus the murderer of her husband Valentinian, he fitted out an expedition against Rome,

and after storming the city, gave it up during fourteen days to be pillaged by his soldiers. Eudocia and her daughters he carried captive to Carthage, where she was retained in prison till 462. Two attempts were made by the Romans to avenge themselves on the barbarians,—the first by Majorian, emperor of the West, in 457, and the second by Leo, emperor of the East, in 468. Both attempts, however, signally failed, and in 475 Leo's successor Zeno concluded a truce. Genserich's dominion ultimately included Sicily, Sardinia, Corsica, and the Balearic isles; and he even extended his conquests to Thrace, Egypt, and Asia Minor. He died in 477. He was cruel to blood-thirstiness, cunning, unscrupulous, and grasping; but he possessed great military talents, and his manner of life was austere. Though the effect of his victories was neutralized by the subsequent successes of Belisarius, his name long remained the glory of the Vandal tribes.

GENTIAN, botanically *Gentiana*, a large and typical genus of herbaceous plants forming the type of the natural order *Gentianaceae*. The genus comprises about 180 species,—most of them perennial plants growing in hilly or mountainous districts, chiefly in the northern hemisphere, some of the blue-flowered species ascending to a height of 16,000 feet in the Himalaya mountains. The leaves are opposite, entire, and smooth, and often strongly ribbed. The flowers are furnished with a persistent calyx and corolla, which is usually 4- or 5-parted, but occasionally 10-parted; the stamens are equal in number to the lobes of the corolla. The ovary is one-celled, with two stigmas, either separate and rolled back or contiguous and funnel-shaped. The fruit when ripe separates into two valves, and contains numerous small seeds. The majority of the genus are remarkable for the deep or brilliant blue colour of their blossoms, comparatively few having yellow, white, or more rarely red flowers; the last are almost exclusively found in the Andes.

Only a few species occur in Britain. *G. Amarella* and *G. campestris* are small annual species growing on chalky or calcareous hills, and bear, in autumn, somewhat tubular pale purple flowers; the latter is most easily distinguished by having two of the lobes of the calyx larger than the other two, while the former has the parts of the calyx in fives, and equal in size. Some intermediate forms between these two species occur, although rarely, in England; one of these, *G. germanica*, Willd., has larger flowers of a more blue tint, spreading branches, and a stouter stem. Some of these forms flower in spring. *G. Pneumonanthe*, the Calathian violet, is a rather rare perennial species, growing in moist heathy places from Cumberland to Dorsetshire. Its average height is from 6 to 9 inches. It has linear leaves, and a bright blue corolla 1½ inches long, marked externally with five greenish bands, is without hairs in its throat, and is found in perfection about the end of August. It is the handsomest of the British species; two varieties of it are known in cultivation, one with spotted and the other with white flowers. *G. verna* and *G. nivalis* are small species with brilliant blue flowers and small leaves. The former is a rare and local perennial, occurring, however, in Teesdale and the county of Clare in Ireland in tolerable abundance. It has a tufted habit of growth, and each stem bears only one flower. It is sometimes cultivated as an edging for flower borders. *G. nivalis* in Britain occurs only on a few of the loftiest Scotch mountains. It differs from the last in being an annual, and having a more isolated habit of growth, and in the stem bearing several flowers. On the Swiss mountains these beautiful little plants are very abundant; and the splendid blue colour of masses of gentian in flower is a sight which, when once seen, can never be forgotten. For ornamental purposes several species are cultivated. The great difficulty of growing them successfully renders them, however, less common than would otherwise be the case; although very hardy when once established, they are very impatient of removal, and rarely flower well until the third year after planting. Of the ornamental species found in British gardens some of the prettiest are *G. acutis*, *G. verna*, *G. pyrenaica*, *G. bavarica*, *G. septemfida*, and *G. glida*. Perhaps the handsomest and most easily grown is the first named, often called *Gentianella*, which produces its large intensely blue flowers early in the spring.

All the species of the genus are remarkable for possessing an intense but pure bitter taste and tonic properties. About forty species are used in medicine in different parts