

for the flower-shows of the Botanical Society and the concerts of the choral union of St Cecilia. The so-called Government house, which is partly occupied by the provincial administration and partly by the governor as his residence, was assigned by Charles V. to the provost of St Bavon, became in 1581 the property of William of Orange (the Silent), at a later date served as episcopal palace, and in the time of Napoleon was the prefecture. The present episcopal palace was built in 1845 as an appendage to the cathedral.

With benevolent institutions of various kinds Ghent is abundantly supplied. A lunatic asylum, the Hospital of the Byloque, founded as early as 1225, a maternity hospital dating from 1827, a blind asylum (1854) due to the beneficent bequests of L. Van Caneghem, a deaf and dumb institution (1822), and an *atelier de charité*, or establishment for giving work to the unemployed, which has been in operation since 1817, are worthy of special mention. It would be less of a paradox than might be supposed if the great penitentiary (Rasphuis, or Maison de Force) had been included in the list; for it is remarkable, not only for the sumptuous style of its buildings, but for the philanthropic character of its administration. It was erected between 1772 and 1825 at a cost of 2,150,000 francs, and can accommodate 2600 prisoners.

The spacious university buildings were erected between 1819 and 1826, at the expense of the city, under the auspices of William I., king of Holland. They were designed by Roelandt in the Greek style, and one of the principal features is a portico after the model of the Pantheon at Rome. The university library, containing upwards of 100,000 volumes, and reckoned one of the most valuable in Belgium, was formerly the property of the town. Along with the royal atheneum or high school, it occupies the old abbey of Bandeloo, founded by Baldwin of Constantinople in 1199. The abbey gardens were transformed in 1797 into a botanical garden, which now ranks as one of the finest in Europe. A royal academy for the encouragement of art, founded in 1751 by Charles Marissal, and a musical conservatory originated by the communal council in 1835 are both flourishing institutions; and the technical school with about 800 pupils is one of the very best in Belgium. The Natural History Society, dating from 1851, has established a zoological garden.

Though Ghent has no longer the industrial pre-eminence that it enjoyed in the 14th and 15th centuries, it is still the principal seat of the cotton and leather manufactures of Belgium. Flax-spinning, calico-printing, and sugar-refining are also extensively carried on, and there are engineering works, chemical works, iron-foundries, soap-works, paper-mills, and breweries. No fewer than sixty considerable firms, trading with Germany, France, Italy, and Russia, are engaged in commercial floriculture; and, as a consequence, the flower-shows of Ghent, as they were perhaps the earliest, are still among the finest exhibitions of the kind in Europe. The trade of the town, which deals mainly with the products and raw materials of the industries, is fostered by a good railway system and numerous canals. There is direct communication with the sea by a grand canal, which, however, unfortunately for the Belgians, enters the sea at Terneuse in Dutch territory. The harbour, completed in 1828, is capable of accommodating 400 vessels, and vessels drawing 17 feet of water can unload under the walls of the town. At Saa van Gend, 15 miles north of the city, on the frontier of Holland, there are sluices by which the district can be laid under water.

In 1812 Ghent had no more than 55,161 inhabitants; by 1856 they had increased to 109,668, and by 1869 to 121,469. The census of 1876 gave 127,653. Among the celebrities born in the city are Henry Goethals, distinctively Henry of Ghent, a famous theologian and member of

the Sorbonne (d. 1295); Philippe Mouskes, the chronicler, P. Vanderberghe or Montanus, the geographer; Daniel Heinsius-Jacques van Zevencote, one of the principal Flemish poets; Lauren Delvaux, a sculptor; C. L. Dierix, the local historian; and J. Guislain, the lunacy physician.

The investigations of local antiquaries leave it still doubtful whether Ghent had a Roman origin, as Petrarch supposed (*Gandavum Cæsaris conditora superbum*). That there was a military fortress on the spot in the 7th century, is proved by Baudemont's life of St Amand, the first missionary of Christianity in the district (*Acta Sanctorum* vol. i.). Of the two monasteries founded by the saint in honour of St Peter, the one near the Antwerp gate was richly endowed by St Bavon, and his name became attached, not only to the building, but to the part of the city. About the year 1000 Baldwin Ironarm, first count of Flanders, took possession of Ghent, and a few years after he erected the Gravensteen or Counts' Castle. Trade and manufactures, especially of linen and woollen, were encouraged by Baldwin and his successors, and by the close of the 12th century the men of Ghent were able to purchase commercial and political privileges, and to establish a form of municipal government. They established a court of justice, elected sheriffs, joined the association of the Hanse Towns, and obtained the free navigation of the Rhine from the emperor Frederick I. By the charter of 1192 they obtained the right of fortifying their city, and the first circumvallation carried out between that date and 1214 had a development of 6560 feet. By the end of the 13th century Ghent was a greater city than Paris. In the 14th, under the leadership of the famous Jacob van Artevelde and his son Philip (1332-1382), it raised frequent insurrections against the counts of Flanders, and took a prominent part in the political movements of the Low Countries. In 1385 it was obliged to submit to the duke of Burgundy, but its rights and privileges were left uninjured. At the commencement of the 15th century it had upwards of 40,000 men employed in the woollen manufactures alone, and was able to place in the field from 18,000 to 20,000 men-of-arms. When in 1452 the duke of Burgundy, Philip the Good, imposed a tax on salt and grain, it rose in rebellion, but after a few years' conflict the defeat at Gaveren left it at the duke's mercy. The independence of the burghers was far from being crushed. They showed themselves as turbulent as ever under Mary of Burgundy, who made the city her principal residence; and when she made certain unpopular concessions to Louis XI., they took the law into their hands, and on April 3, 1477, put to death in her presence the two councillors Hugonet and Himbercourt, whom she had intrusted with the mission. After her marriage at Ghent (August 17) with Maximilian of Austria, matters were more peaceful. On Mary's death in 1482 the discontent of the people again broke out. In 1488 they restored their ancient form of government, and held out against the emperor Frederick, who led an army against them in person, but at length in 1492 they came to terms. In 1500 Charles V. was born in the palace at Ghent, the site of which is now occupied by the street called the Cour des Princes. His reign was a critical one for the city, for though it had a population of 175,000, it was but a drop in the bucket of his vast dominions, and he treated it with but little consideration. When in 1536 his sister Maria, at that time in command of the Netherlands, demanded the extraordinary subsidy of 1,200,000 gold florins from Flanders, the citizens refused to contribute, and in 1539 they took arms in self defence. Charles himself appeared on the scene in 1540, forced them to submission, deprived them of their privileges, executed 26 of the principal leaders of the revolt, confiscated the public buildings, and erected a citadel at a total expense of 411,334 livres, the greater part of which had to be defrayed by Ghent itself. Even this did not crush the spirit of the city. It was by the pacification of Ghent, signed in the town-hall Nov. 8, 1578, that Holland and Zealand, and the southern states of the Netherlands, formed an alliance against the Spanish supremacy, and three days after the Spanish garrison capitulated to the citizens. In 1584, however, the duke of Parma captured the town for Philip, and the citadel, which had been almost completely demolished, was restored. The attempts of the French in 1641 and 1642 to get possession of Ghent were frustrated by laying the country under water; but in 1678, though in the meanwhile the fortifications had been considerably extended, the feeble garrison under Don Francisco de Pardo was unable to defend the place against Marshals Hmieres, Luxembourg, Schomberg, and Vauban. Ghent continued in French hands till the peace of Nimwegen. It played an important part in the war of the Spanish succession, being captured in 1706 by Marlborough, recovered in 1708 by the French Marquis de Grimaldi, and again captured by Marlborough in 1709. In the war of the Austrian succession, Louis XX. made his entry into the city on 25th July 1745, and remained in possession till the treaty of Aix-la-Chapelle in 1748. By order of Joseph II. in 1781, the citadel and fortifications were dismantled, and the grounds on which they were built were sold. Under the régime of the French Revolution the city was made the chief town of the department of the Scheldt.

By the peace of Paris (1814) it passed with Belgium to Holland; but it took an active part in the movement for the separation of the two kingdoms, and after the separation was accomplished (1830) continued to be the headquarters of the agitation of the Orange party. On the recommendation of the duke of Wellington, who visited the town in 1821 to give his opinion on the plans, a new citadel was erected according to the designs of M. Gey van Pittius (1822-1830).

See Jean de Thielrode, *Chronique de St Bavon*; Sanderus, *Verheerlykt Vlaenderen*; De Jonghe, *Gedtsche Geschiedenis*, 1746; Dierix, *Topographie de l'ancienne ville de Gand* (Ghent, 1808); *Mémoires sur la ville de Gand* (Ghent, 1814-15, 5 vols.); *Mém. sur les lois, &c., des Gantois* (Ghent, 1817-18); *Mém. sur le Droit public de la ville de Gand* (Ghent, 1819); and *Het Gentsch Charterboekje* (Ghent, 1826); Gachard, *Relations des troubles de Gand sous Charles Quint* (Brussels, 1854-5, 3 vols.); P. C. Van der Meersch, *Memorienboek der Stad Ghent* (Ghent, 1853); and "Mémoire sur la ville de Gand considérée comme place de guerre," in *Mémoires Couronnés de l'Acad. royale de Belgique*, tom. xxv., 1831-33 (Brussels, 1854); C. L. Gyselynek, *Guide de la ville de Gand précédé d'une notice historique*, (Ghent, n. d.).

G H E N T, JODOCUS, or JUSTUS, OF (1465-75). The public records of the city of Ghent have been diligently searched, but in vain, for a clue to the history of Justus or Jodocus, whom Vasari and Guicciardini called Giusto da Guanto. Flemish annalists of the 16th century have enlarged upon the scanty statements of Vasari, and described Jodocus as a pupil of Hubert Van Eyck. But there is no source to which this fable can be traced. The registers of St Luke's guild at Ghent comprise six masters of the name of Jooos or Jodocus who practised at Ghent in the 15th century. But none of the works of these masters have been preserved, and it is impossible to compare their style with that of Giusto. It was between 1465 and 1474 that this artist executed the Communion of the Apostles which Vasari has described, and modern critics now see to the best advantage in the museum of Urbino. It was painted for the brotherhood of Corpus Christi at the bidding of Frederick of Montefeltro, who was introduced into the picture as the companion of Caterino Zeno, a Persian envoy at that time on a mission to the court of Urbino. From this curious production it may be seen that Giusto, far from being a pupil of Hubert Van Eyck, was merely a disciple of a later and less gifted master, who took to Italy some of the peculiarities of his native schools, and forthwith commingled them with those of his adopted country. As a composer and draughtsman Giusto compares unfavourably with the better known painters of Flanders; though his portraits are good, his ideal figures are not remarkable for elevation of type or for subtlety of character and expression. His work is technically on a level with that of Gerard of St John, whose pictures are preserved in the Belvedere at Vienna. Vespasian, a Florentine bookseller who contributed much to form the antiquarian taste of Frederick of Montefeltro, states that this duke sent to the Netherlands for a capable artist to paint a series of "ancient worthies" for a library recently erected in the palace of Urbino. It has been conjectured that the author of these "worthies," which are still in existence at the Louvre and in the Barberini palace at Rome, was Giusto. Yet there are notable divergences between these pictures and the Communion of the Apostles. Still, it is not beyond the range of probability that Giusto should have been able, after a certain time, to temper his Flemish style by studying the masterpieces of Santi and Melozzo, and so to acquire the mixed manner of the Flemings and Italians which these portraits of worthies display. Such an assimilation, if it really took place, might justify the Flemings in the indulgence of a certain pride, considering that Raphael not only admired these worthies, but copied them in the sketch book which is now the ornament of the Venetian Academy. There is no ground for presuming that Giusto da Guanto is identical with Justus d'Allamagna who painted the Annunciation (1451) in the cloisters of Santa Maria di Castello at Genoa. The drawing and colouring of this wall painting shows that Justus d'Allamagna was as surely a native of South Germany as his homonym at Urbino was a born Netherlander.

GHERARDESÇA, UGOLINO DELLA (c. 1220-1289), count of Donoratico and head of the Gherardeschi, one of the leading Ghibelline houses of Pisa, began to take part in public affairs about the time when the dissensions which had arisen about the partition of Sardinia had resulted in sending over the entire clan of the Pisan Visconti to the Guelphs. For having given his sister in marriage to one of these—Giovanni Visconti of Gallura—he was banished from Pisa by his own party, who seem to have had good reason otherwise for suspecting his loyalty; but he was permitted to return in terms of the peace of 1267. Notwithstanding the ambiguous character of his politics, he soon succeeded in gaining a high place in the public service of his native city; and in the battle of Meloria (6th August 1284), which terminated the long war with Genoa, he was one of the three Pisan admirals. It was by his cowardly or traitorous flight at a critical moment, it is said, that the contest was decided in favour of the Genoese; but, be this as it may, whether by means of his treachery, or in spite of it, he almost immediately afterwards (October 1284) was nominated by the citizens who remained to the twofold office of capitano and podestà for one year; and some months afterwards (February 1285) this term was extended to ten years. In this capacity of virtual dictator he, by the banishment of ten leading Ghibelline citizens of Pisa, secured peace with the Florentines; he also endeavoured to propitiate the Genoese by the offer of Castro in Sardinia, and the Lucchese by the actual surrender of Ripafrotta and Viarreggio, but unsuccessfully. Meanwhile, though thoroughly alienated from the Ghibellines, he had not succeeded in gaining the confidence of the Guelphs; and in 1287 he was by them compelled to associate with himself in the government Nino Visconti, a nephew by the marriage already referred to, who had now reached manhood. But this arrangement was rendered nugatory by the disagreements of the two colleagues, and Ugolino found it necessary to resign his office in December of the same year. In his unscrupulous ambition after personal ascendancy he now turned for support to the party he had so long deserted, and entered into an alliance with the Gualandi, Sismondi, Lanfranchi, and other uncompromising Ghibellines, who looked upon the archbishop Ruggiero degli Ubaldini as their head. But this unnatural combination soon terminated in an open rupture, the immediate occasion of which was the violence of Ugolino, who, on some sudden provocation, had killed a nephew of the archbishop. In August 1288 he was beset in the Palazzo del Popolo by the Ghibellines, and, after fire had been set to the building, taken prisoner, along with his sons Gaddo and Ugocione, and his grandsons Nino (surnamed Brigatto) and Anselmuccio. (Some accounts mention a third grandson, named Henry.) After having been confined for twenty days in the Palazzo del Comune, they were removed to the Gualandi's Tower, Alle Sette Vie, afterwards called the Torre della Fame. Here they were kept till March 1289, when, by order of the archbishop, the door was locked and the keys thrown into the Arno. Nine days afterwards the tower was re-entered and the bodies removed to the church of San Francisco.

The story of Ugolino, though it is to be met with in other contemporary writers (see Villani, vii. cc. 120, 127), owes all its fame to Dante, who has placed him above Ruggiero on the inner margin of the second division (Antenora) of the ninth and lowest circle of his Inferno. Dante's powerful narrative, which includes "thirty lines unequalled by any other thirty in the whole dominions of poetry" (Lander), has been paraphrased, or rather almost translated, by Chaucer, in the *Monk's Tale*, and has also been reproduced in modern times by Shelley. It ought to be observed, however, with reference to Ugolino's alleged treachery, that the baser explanation of his conduct at Meloria is not to be met with in any document earlier than the 16th century; while with regard to the accusation of having sold the fortresses of Pisa to the Lucchese and Florentines, Dante, though evidently himself believing it, does not say more than that he "was alleged" (*aveva voce*) to have done so.

Ruggiero's share in the murder of Gherardesca has sometimes been doubted, but on very inadequate grounds. Only in one respect can the poet be fairly accused of having absolutely departed from strict historical accuracy, namely, with regard to the age of the sons and grandsons, who, though represented by him as children, appear to have been all of them grown up. The narrative of Villani has already been referred to; references to other sources may be found in Sismondi and in the annotated editions of Dante, particularly in that of "Philalethes" (the late king of Saxony).

GHERRIAH, a town and fortress of British India, in the presidency of Bombay, about 170 miles south of Bombay, otherwise called Viziadrug. See **VIZIADRUG**.

GHIBELLINES. See **GUELPHS**.

GHIBERTI, LORENZO (1378-1455), whose name alone is worthy to rank with that of Donatello amongst the grand Italian sculptors of the Renaissance, was born at Florence in the year 1378. He learned the trade of a goldsmith under his father Ugoccione, commonly called Cione, and his stepfather Bartoluccio; but the goldsmith's art at that time included all varieties of plastic arts, and required from those who devoted themselves to its higher branches a general and profound knowledge of design and colouring. In the early stage of his artistic career Ghiberti was best known as a painter in fresco, and when his native city Florence was visited by the plague he repaired to Rimini, where he executed a highly prized fresco in the palace of the sovereign Pandolfo Malatesta. He was recalled from Rimini to his native city by the urgent entreaties of his stepfather Bartoluccio, who informed him that a competition was to be opened for designs of a second bronze gate in the baptistry, and that he would do wisely to return to Florence and take part in this great artistic contest. The subject for the artists was prescribed,—the sacrifice of Isaac; and the competitors were required to observe in their work a certain conformity to the first bronze gate of the baptistry, executed by Andrea Pisano about 100 years previously. Of the six designs presented by different Italian artists, those of Donatello, Brunelleschi, and Ghiberti were pronounced the best, and of the three Brunelleschi's and Ghiberti's superior to the third, and of such equal merit that the thirty-four judges with whom the decision was left entrusted the execution of the work to the joint labour of the two friends. Brunelleschi, however, withdrew entirely from the contest,—according to one account, from his cordial admiration of Ghiberti's genius, according to another, from his unwillingness to share so great an undertaking with any fellow-labourer. The first of his two bronze gates for the baptistry occupied Ghiberti twenty years, and when completed was justly regarded as the greatest work of its kind since the most glorious days of Grecian art. Ghiberti brought to his task a deep religious feeling and the striving after a high poetical ideal which are not to be found in the works of Donatello, though in power of characterization the second sculptor often stands above the first. Like Donatello, he seized every opportunity of studying the remains of ancient art; but he sought and found purer models for imitation than Donatello, through his excavations and studies in Rome, had been able to secure. The council of Florence, which met during the most active period of Ghiberti's artistic career, not only secured him the patronage of the pontiff, who took part in the council, but enabled him, through the important connexions which he then formed with the Greek prelates and magnates assembled in Florence, to obtain from many quarters of the Byzantine empire the precious memorials of old Greek art, which he studied with untiring zeal. The unbounded admiration called forth by Ghiberti's first bronze gate led to his receiving from the chiefs of the Florentine guilds the order for the second, of which the subjects were likewise taken from the Old Testament. The Florentines gazed with especial pride on these magnificent crea-

tions, which must still have shone with all the brightness of their original gilding when, a century later, Michelangelo pronounced them worthy to be the gates of paradise.¹ Next to the gates of the baptistry Ghiberti's chief works still in existence are his three statues of St John the Baptist, St Matthew, and St Stephen, executed for the church of San Michele, among which three works, from the ideal character of the entire figure and the peculiar felicity of expression, the palm is generally awarded to the St Stephen. In the bas-relief of the coffin of St Zenobio, in the Florence cathedral, Ghiberti put forth much of his peculiar talent, and though he did not, as is commonly stated, execute entirely the painted glass windows in that edifice, he furnished several of the designs, and did the same service for a painted glass window in the church of San Michele. He died at the age of 77.

We are better acquainted with Ghiberti's theories of art than with those of most of his contemporaries, for he left behind him a commentary, in which, besides his notices of art, he gives much insight into his own personal character and views. Every page attests the religious spirit in which he lived and worked. Not only does he aim at faithfully reflecting in his creations Christian truths; he regards the old Greek statues with a kindred feeling, as setting forth the highest intellectual and moral attributes of human nature. He appears to have cared as little for money as Donatello, and expressly thanks heaven that he had not been cursed with a sordid and mercenary spirit, but had ever loved and laboured at art for art's own sake.

Benvenuto Cellini's criticism on Ghiberti that in his creations of plastic art he was more successful in small than in large figures, and that he always exhibited in his works the peculiar excellences of the goldsmith's quite as much as those of the sculptor's art, is after all no valid censure, for it merely affirms that Ghiberti faithfully complied with the peculiar conditions of the task imposed upon him. More frequent have been the discussions of late years as to the part played by perspective in his representations of natural scenery. These have acquired a fresh importance since the discovery of the data, from which it now appears that Fabio Uccelli, commonly regarded as the first great master of perspective, worked for several years in the studio or workshop of Ghiberti, and it becomes difficult to determine to what extent Uccelli's successful innovations in perspective were due to Ghiberti's teaching.

Cicognaro's criticism on Ghiberti, in his *History of Sculpture*, has supplied the chief materials for the illustrative text of Lasinio's series of engravings of the three bronze gates of the baptistry. They consist of 42 plates in folio, and were published at Florence by Bardi in 1821. Still more vivid representations are the reproductions on a very large scale by the photographic establishment of Alinari. In the Florence edition of Vasari's *Lives* there is given at full length Ghiberti's commentary on art. Both Mr Perkins, in his *History of Tuscan Sculpture*, and Mr Rio, in his *Art Chrétien*, have treated Ghiberti's works with much fullness, and in a spirit of sound appreciation. But the most recent contributions to what may be termed the Ghiberti literature are the chapter expressly devoted to the history of the competition for the baptistry gates in Semple's *Donatello* (Vienna, 1875), and the articles by Adolf Rosenberg in Dohme's *Kunst und Künstler des Mittelalters* (Leipzig, 1877).

GHILAN, or **GHLAN**, a province of Persia, lying along the S.W. shore of the Caspian, separated from the Russian district of Talish by the Astara, and bounded W. by Azerbaijan, S. by Irak Adjemi, and S.E. by Mazanderan. It is about 150 miles in length, with a breadth varying from 15 to 50 miles; and its area is estimated at from 4500 to 5000 square miles. The greater portion of the province is

¹ Through long exposure to the dusty atmosphere of the town they have of late years begun to lose considerably in delicacy of outline; and it is much to be feared that, unless measures are speedily taken for their preservation, they will at no distant period suffer a still more marked deterioration.

a lowland region shut in by the mountains of the Elburz range; and though the Kyzyl Usen, which has its sources in the mountains of Kurdistan, is the only river of any size, the country is abundantly watered, and vast stretches of swamp are found in various directions. This is mainly due to the character of the climate, which is distinguished by a very heavy precipitation both in winter and summer. Vegetation is almost tropically luxuriant, and the forests are as dense as an Indian jungle. Oaks, maples, ash trees, *planeras*, lime trees, and *parrottias*, are among the prevailing types. The chestnut-leaved oak attains colossal proportions, and a height at times of 130 or 140 feet; and the box tree comes to rare perfection, and forms an important source of wealth. Vines and pomegranates, walnuts, plums, pears, and apples grow wild; and oranges, lemons, peaches, and other fruits are easily cultivated, though sometimes a severe winter proves fatal to the trees. The olive succeeds well in the valley of the Sefudrood, but the oil is extracted in a very primitive manner. Rice is largely cultivated, and forms the principal food of the inhabitants, except in the west, where its place is partially taken by wheat, a cereal indeed to which the Ghilanese farmer is more and more directing his attention. Cotton and sugar are both grown in small quantities, and the character of the climate gives reason to hope that tea plantations may be rendered profitable in some districts. Hitherto the most successful occupation has been silk-growing; but frequent failures in the crop have disheartened, if they have not ruined, many of the silk-masters. The quantity produced in 1866 was valued at £743,300, while the average between 1870 and 1875 was only about £270,000. In quality the silk does not rank very high, the greater portion being the produce of Japanese seed. Animal life is nearly as well represented in Ghilan as vegetable life. Tigers, wild boars, deer, and a considerable variety of snakes are found in the jungles; pheasants are a common form of game; aquatic birds of various kinds—pelicans, storks, heron, gulls, ducks, &c., swarm along the coast; and the fisheries in the Caspian are highly productive. The ordinary cattle, a small humped species like that of India, form an article of export; sheep and goats are not so plentiful, but they furnish very fine wool; and the horses are a hardy race, greatly prized in other parts of Persia, and especially in the capital. Wild horses are to be met with in the forests. Trade and commerce are in a very undeveloped state,—and no wonder when, with one trifling exception, there is no carriageable road in the province, and merchandise has to be transported on the backs of horses, mules, or camels. A striking instance of the primitive state of matters is furnished by Mr Mounsey, who tells how the machinery ordered by the Shah from Europe for his new mint was allowed to go to ruin in the sand at Enzelli, because it was found impossible to provide for its conveyance. The port of Enzelli, though it boasts of a lighthouse and three small forts, is little more than a natural harbour, and in rough weather it is not accessible to the mail steamers, which in the ordinary course call once a week.

The administration of the province is nearly as primitive as its system of roads, and consists of nothing but machinery for the collection of the taxes, which yield about £63,000 to the royal revenue. The capital is Resht, and the administrative districts are Resht, Lahijan, Fomen, Gesku, Talishan, Sheft, Rustemabad, Rudbar, Menjeh, Lengerood, Siah Kuh, and Dilman. Every able-bodied man is enrolled in a sort of frontier guard in the district of Talishan, but no regular police is maintained throughout the province. The population is of very various composition; but the main stock, including the Tats and the Gileki, is of Iranian origin. The Gileki is strongly built, but lank, and his complexion is a sort of olive or copper colour; the

Tat, on the other hand, has a tendency to corpulence, and his complexion is swarthy. According to different estimates, the inhabitants of the province number 150,000, 200,000, or 275,000; but it is more than usually difficult to ascertain the truth of the case, as they are for the most part scattered through the country in small hamlets. Ghilan is part of the ancient district of Hyrcania. The name is usually explained as equivalent to Mud-land; but Spiegel objects to this derivation, and says the true form of the word is Gelan, which has received no interpretation. There is nothing very distinctive about the history of the province; but its position, its climate, and its soil should secure it a flourishing future were its political condition improved.

See Melgunoff, *The Southern Shore of the Caspian* (in Russian); Mounsey, *Journey through the Caucasus*, &c., 1872; Tietze, *Zeitschrift der Ges. für Erdkunde*, Vienna, 1875; and Consular Reports.

GHIRLANDAJO, DOMENICO DEL (1449-1494), an illustrious Florentine painter. His full name is given as Domenico di Tommaso Curradi di Doffo Bigordi; it appears therefore that his father's surname was Curradi, and his grandfather's Bigordi. The painter is generally termed Domenico Bigordi, but some authors give him, and apparently with reason, the paternal surname Curradi. Ghirlandajo (garland-maker) was only a nickname, coming to Domenico from the employment of his father (or else of his earliest instructor), who was renowned for fashioning the metallic garlands worn by Florentine damsels; he was not, however, as some have said, the inventor of them. Tommaso was by vocation a jeweller on the Ponte Vecchio, or perhaps a broker. Domenico, the eldest of eight children, was at first apprenticed to a jeweller or goldsmith, probably enough his own father; in his shop he was continually making portraits of the passers-by, and it was thought expedient to place him with Alessio Baldovinetti to study painting and mosaic. His youthful years were, however, entirely undistinguished, and at the age of thirty-one he had not a fixed abode of his own. This is remarkable, as immediately afterwards, from 1480 onwards to his death at a comparatively early age in 1494, he became the most proficient painter of his time, incessantly employed, and condensing into that brief period of fourteen years fully as large an amount of excellent work as any other artist that could be named; indeed, we should properly say eleven years, for nothing of his is known of a later date than 1491.

In 1480 Ghirlandajo painted a St Jerome and other frescos in the church of Ognissanti, Florence, and a life-sized Last Supper in its refectory, noticeable for individual action and expression. From 1481-1485 he was employed upon frescos in the Sala dell' Orologio in the Palazzo Vecchio; he painted the apotheosis of St Zenobius, a work beyond the size of life, with much architectural framework, figures of Roman heroes, and other detail, striking in perspective and structural propriety. While still occupied here, he was summoned to Rome by Pope Sixtus IV. to paint in the Sistine Chapel; he went thither not earlier than 1482. In the Sistine he executed, probably before 1484, a fresco which has few rivals in that series, Christ calling Peter and Andrew to their Apostleship,—a work which, though somewhat deficient in colour, has greatness of method and much excellence of finish. The landscape background, in especial, is very superior to anything to be found in the works, which had no doubt been zealously studied by Ghirlandajo, of Masaccio and Masolino in the Brancacci Chapel. He also did some other works in Rome, now perished. Before 1485 he had likewise produced his frescos in the chapel of S. Fina, in the Tuscan town of S. Gimignano, remarkable for grandeur and grace,—two pictures of Fina, dying and dead, with some accessory work. Sebastian Mainardi assisted him in these productions in Rome and in S. Gimignano; and Ghirlandajo was so well

pleased with his co-operation that he gave him his sister in marriage.

He now returned to Florence, and undertook in the church of the Trinita, and afterwards in S. Maria Novella, the works which have set the seal on his celebrity. The frescos in the Sassetti Chapel of S. Trinita are six subjects from the life of St Francis, along with some classical accessories, dated 1485. Three of the principal incidents are St Francis obtaining from Pope Honorius the approval of the Rules of his Order; his Death and Obsequies; and the Resuscitation, by the interposition of the beatified saint, of a child of the Spini family, who had been killed by falling out of a window. In the first work is a portrait of Lorenzo de' Medici; and in the third the painter's own likeness, which he introduced also into one of the pictures in S. Maria Novella, and in the Adoration of the Magi in the hospital of the Innocenti. The altar-piece of the Sassetti Chapel, the Adoration of the Shepherds, is now in the Florentine Academy. Immediately after disposing of this commission, Ghirlandajo was asked to renew the frescos in the choir of S. Maria Novella. This choir formed the chapel of the Ricci family, but the Tornabuoni and Tornabuoni families, then much more opulent than the Ricci, undertook the cost of the restoration, under conditions, as to preserving the arms of the Ricci, which gave rise in the end to some amusing incidents of litigation. The frescos, in the execution of which Domenico had many assistants, are in four courses along the three walls,—the leading subjects being the Lives of the Madonna and of the Baptist. Besides their general richness and dignity of art, these works are particularly interesting as containing many historical portraits—a method of treatment in which Ghirlandajo was pre-eminently skilled. There are no less than twenty-one portraits of the Tornabuoni and Tornabuoni families; in the subject of the Angel appearing to Zacharias, those of Poliziano, Marsilio Ficino, and others; in the Salutation of Anna and Elizabeth the beautiful Ginevra de' Benci; in the Expulsion of Joachim from the Temple, Mainardi and Baldozzetti (or the latter figure may perhaps be Ghirlandajo's father). The Ricci chapel was re-opened and completed in 1490; the altar-piece, now removed from the chapel, was probably executed with the assistance of Domenico's brothers, David and Benedetto, painters of ordinary calibre; the painted window was from Domenico's own design. Other distinguished works from his hand are an altar-piece in tempera of the Virgin adored by Sts Zenobius, Justus, and others, painted for the church of St Justus, but now in the Uffizi gallery, a remarkable masterpiece; Christ in glory with Romuald and other Saints, in the Badia of Volterra; the Adoration of the Magi, in the church of the Innocenti (already mentioned), perhaps his finest panel-picture, 1488; and the Visitation, in the Louvre, bearing the latest ascertained date, 1491, of all his works. Ghirlandajo did not often attempt the nude; one of his pictures of this character, Vulcan and his Assistants forging Thunderbolts, was painted for Lo Spedaletto, but (like several others specified by Vasari) it exists no longer. The picture attributed to him in the London National Gallery is dubious; it may perhaps have come from the atelier of Verrocchio. The mosaics which he produced date before 1491; one, of especial celebrity, is the Annunciation, on a portal of the cathedral of Florence.

In general artistic attainment Ghirlandajo may fairly be regarded as exceeding all his precursors or competitors; though the names of a few, particularly Giotto, Masaccio, Lippo Lippi, and Botticelli, stand higher for originating power. His scheme of composition is grand and decorous; his chiaroscuro excellent, and especially his perspectives, which he would design on a very elaborate scale by the eye alone; his colour is more open to criticism, but this remark

applies much less to the frescos than the tempera-pictures, which are sometimes too broadly and crudely bright. He worked in these two methods alone—never in oils; and his frescos are what the Italians term "buon fresco," without any finishing in tempera. A certain hardness of outline, not unlike the character of bronze sculpture, may attest his early training in metal work. He first introduced into Florentine art that mixture of the sacred and the profane which had already been practised in Siena. His types in figures of Christ, the Virgin, and angels are not of the highest order; and a defect of drawing, which has been often pointed out, is the meagreness of his hands and feet. It was one of his maxims that "painting is designing." Ghirlandajo was an insatiable worker, and expressed a wish that he had the entire circuit of the walls of Florence to paint upon. He told his shop-assistants not to refuse any commission that might offer, were it even for a lady's petticoat-panniers: if they would not execute such work, he would. Not that he was in any way grasping or sordid in money-matters, as is proved by the anecdote of the readiness with which he gave up a bonus upon the stipulated price of the Ricci chapel frescos, offered by the wealthy Tornabuoni in the first instance, but afterwards begrudged. Vasari says that Ghirlandajo was the first to abandon in great part the use of gilding in his pictures, representing by genuine painting any objects supposed to be gilded; yet this does not hold good without some considerable exceptions—the high lights of the landscape, for instance, in the Adoration of the Shepherds, now in the Florence Academy, being put in in gold. Many drawings and sketches by this painter are in the Uffizi Gallery, remarkable for vigour of outline. One of the great glories of Ghirlandajo is that he gave some early art-education to Michelangelo, who cannot, however, have remained with him long. Granacci was another of his pupils.

This renowned artist died of pestilential fever on 11th January 1494, and was buried in S. Maria Novella. He had been twice married, and left six children, three of them being sons. He had a long and honourable line of descendants, which came to a close in the 17th century, when the last members of the race entered monasteries. It is probable that Domenico died poor; he appears to have been gentle, honourable, and conscientious, as well as energetically diligent. (W. M. R.)

GHIRLANDAJO, RIDOLFO (1483–1560), son of Domenico, was also a painter of considerable celebrity. Born on 14th February 1483, and being thus less than eleven years old when his father died, he was brought up by his uncle David. To this second-rate artist he owed less in the way of professional training than to Granacci, Piero di Cosimo, and perhaps Cosimo Rosselli. It has been said that Ridolfo studied also under Fra Bartolommeo, but this is not clearly ascertained. He was certainly one of the earliest students of the famous cartoons of Leonardo da Vinci and Michelangelo. His works between the dates 1504 and 1508 show a marked influence from Fra Bartolommeo and Raphael, with the latter of whom he was on terms of familiar friendship; hence he progressed in selection of form and in the modelling and relief of his figures. Raphael, on reaching Rome in 1508, wished Ridolfo to join him; but the Florentine painter was of a particularly home-keeping humour, and he neglected the opportunity. He soon rose to the head of the Florentine oil-painters of his time; and, like his father, accepted all sorts of commissions, of whatever kind. He was prominent in the execution of vast scenic canvases for various public occasions, such as the Wedding of Giuliano de' Medici, and the Entry of Leo X. into Florence in 1515. In his prime he was honest and conscientious as an artist; but from about 1527 he declined, having already accumulated a handsome property, more

than sufficient for maintaining in affluence his large family of fifteen children, and his works became comparatively mannered and self-repeating. His sons traded in France and in Ferrara; he himself took a part in commercial affairs, and began paying some attention to mosaic work, but it seems that, after completing one mosaic, the Annunciation over the door of the Nunziata, patience failed him for continuing such minute labours. In his old age Ridolfo was greatly disabled by gout. He appears to have been of a kindly, easy-going character, much regarded by his friends and patrons.

The following are some of his leading works, the great majority of them being oil-pictures:—

Christ and the Maries on the road to Calvary, now in the Palazzo Antinori, Florence, an early example, with figures of half life-size. An Annunciation in the Abbey of Montoliveto near Florence, Leonardesque in style. In 1504, the Coronation of the Virgin, now in the Louvre. A Nativity, very carefully executed, now in the Hermitage, St Petersburg, and ascribed in the catalogue to Granacci. A Pre-ella, in the oratory of the Bigallo, Florence, five panels, representing the Nativity and other subjects, charmingly finished. In 1514, on the ceiling of the chapel of St Bernard in the Palazzo Pubblico, Florence, a fresco of the Trinity, with heads of the twelve apostles and other accessories, and the Annunciation; also the Assumption of the Virgin, who bestows her girdle on St Thomas, in the choir loft of Prato cathedral. Towards the same date, a picture showing his highest skill, replete with expression, vigorous life, and firm accomplished pictorial method, now in the gallery of the Uffizi, St Zenobius resuscitating a child; also the translation of the remains of the same Saint. The Virgin and various saints, at S. Pier Maggiore, Pistoja. In 1521, the Pietà, at S. Agostino, Colle di Valdelsa, life-sized. Towards 1526, the Assumption, now in the Berlin Museum, containing the painter's own portrait. An excellent portrait of Cosimo de' Medici (the Great) in youth. In 1543, a series of frescos in the monastery of the Angeli. A great number of altar-pieces were executed by Ghirlandajo, with the assistance of his favourite pupil, currently named Michele di Ridolfo. Another of his pupils was Mariano da Pescia. (W. M. R.)

GHIZNI. See GHAZNI.

GHOORKAS. See NEPAL.

GHŪR (*Ghor*, *Ghoor*, *Gour*, &c.) is the name of a territory in Asia, and GHŪRI (*Ghori*, *Ghoory*, &c.) that of a dynasty deriving its origin from that territory.

The name of Ghūr was, in the Middle Ages, and, indeed, locally still is, applied to the highlands east of Herat, and extending eastward to the upper Helmand valley, or nearly so. There is hardly any region of Asia regarding which we continue to be more in the dark than about this. Ghūr is the southern portion of that great peninsula of strong mountain country which forms the western part of modern Afghanistan, and which may be taken in a general way to represent the Paropamisus of the ancients. The northern portion of the said peninsula was in the Middle Ages comprehended under the names of *Gharjistan* (on the west), and *Juzjānā* (on the east), whilst the basin of the Herat river, and all south of it, constituted Ghūr. The name as now used does not perhaps include the valley of the Herat river; on the south the limit seems to be the declivity of the higher mountains (about 32° 45' N. lat.) dominating the descent to the lower Helmand, and the road from Farrah to Kandahar. It is in Ghūr that rise all those affluents of the closed basin of Seistán, the Herat, the Farrah-rūd, the Khāsh-rūd (see AFGHANISTAN), besides other considerable streams joining the Helmand above Girishk.

Ghūr is mentioned in the *Shahnamah* of Firdousi (1010 A.D.), and in the Arab geographers of that time, though these latter fail in details almost as much as we moderns, thus indicating how little accessible the country has been through all ages. Ibn Haukal's map of Khorasan (c. 976) shows *Jibal al-Ghūr*, "the hill-country of Ghūr," as a circle ring-fenced with mountains. His brief description speaks of it as a land fruitful in crops, cattle, and flocks, inhabited by infidels, except a few who passed for Mahometans, and

indicates that, like other pagan countries surrounded by Moslem populations, it was regarded as a store of slaves for the faithful. The boundary of Ghūr in ascending the valley of the Hari-rūd was six and a half easy marches from Herat, at Chist, two marches above Obah (both of which are still in our maps).

The chief part of the present population of Ghūr are *Taimānis*—belonging to the class of nomad or semi-nomad clans called *Eimāks* (see AFGHANISTAN, vol. i. p. 235). There are also, according to Ferrier, *Sīris*, who were formerly the main part of the population, apparently the same as the *Zoorees* of Elphinstone (*Cambul*, ii. 204), another of the *Eimāk* clans; and in the north of Ghūr Ferrier mentions Mongols. Camels are kept in great numbers by the *Eimāks*, chiefly for their wool. Though the country is very mountainous, there are fruitful valleys of considerable width. But our knowledge is too slight for us to say more.

The people and princes of Ghūr first become known to us in connexion with the Ghaznevid dynasty, and the early mediæval histories of Ghūr and Ghazni are so intertwined that little need be added on that subject to what will be found under GHAZNI (q.v.). What we read of Ghūr shows it as a country of lofty mountains and fruitful valleys, and of numerous strongholds held by a variety of hill-chieftains ruling warlike clans whose habits were rife with feuds and turbulence,—indeed, in character strongly resembling the tribes of modern Afghanistan, though there seems no good reason to believe that they were of Afghan race. It is probable that they were of old Persian blood, like the older of those tribes which still occupy the country. It is possibly a corroboration of this that, in the 14th century, when one of the Ghūri kings, of the Kurt dynasty reigning in Herat, had taken to himself some of the insignia of independent sovereignty, an incensed Mongol prince is said to have reviled him as "an insolent *Tajik*" (*Journal Asiat.*, ser. v. tom. xvii. p. 509). Sabuktigin of Ghazni, and his famous son Mahmūd, repeatedly invaded the mountain country which so nearly adjoined their capital, subduing its chiefs for the moment, and exacting tribute; but when the immediate pressure was withdrawn, the yoke was thrown off, and the tribute withheld. In 1020 Mas'ūd, the son of Mahmūd, being then governor of Khorasan, made a systematic invasion of Ghūr from the side of Herat, laying siege to its strongholds one after the other, and subduing the country more effectually than ever before. About a century later one of the princely families of Ghūr, deriving the appellation of Shansabi, or Shansabāniyah, from a certain ancestor Shansab, of local fame, and of alleged descent from Zohāk, acquired predominance in all the country, and at the time mentioned Malik 'Izzuddin al Husain of this family came to be recognized as lord of Ghūr. He was known afterwards as "the Father of Kings," from the further honour to which several of his seven sons rose. Three of these (see GHAZNI) were—(1) Amir Kutbuddin Mahommed, called the lord of the Jibāl or mountains; (2) Sultān Saifuddin Sūrī, for a brief period master of Ghazni,—both of whom were put to death by Bahram the Ghaznevid; and (3) Sultān Alāuddin Jahānsōz, who wreaked such terrible vengeance upon Ghazni, Alāuddin began the conquests which were afterwards immensely extended both in India and in the west by his nephews Ghiyāssuddin Mahommed ibn Sām and Muizzuddin Mahommed Sām (the Shahābuddin Ghūri of the historians), and for a brief period during their rule it was boasted, with no great exaggeration, that the public prayer was read in the name of the Ghūri from the extremity of India to the borders of Babylonia, and from the Oxus to the Straits of Ormus. After the death of Muizzuddin (*alias* Shahābuddin), Mahmūd the son of Ghiyāssuddin was proclaimed sovereign (1206) throughout the territories of Ghūr, Ghazni, and Hindustan. But the Indian dominion, from his uncle's death, became entirely independent, and his actual authority was confined to Ghūr, Seistán, and Herat. The whole kingdom fell to pieces before the power of Mahommed Shāh of Khwarazm and his son Jalāuddin (c. 1214–1215), a power in its turn to be speedily shattered by the Mongol flood (see GHAZNI).

Besides the thrones of Ghūr and Ghazni, the Shansabāniyah family, in the person of Fakhruddin, the eldest of the seven sons of Malek 'Izzuddin, founded a kingdom in the Oxus basin, having its seat at BĀMIĀN (q.v.), which endured for two or three generations, till extinguished by the power of Khwarazm (1214). And the great Mussulman empire of Delhi was based on the conquests of Muizzuddin the Ghurian, carried out and consolidated by his Turki freedmen, Kutbuddin Aibak and his successors. The princes of Ghūr experienced, about the middle of the 13th century, a revival of power, which endured for 140 years. This later dynasty bore the name of Kurt or Kārt. The first of historical prominence was Malik Shamsuddin Kurt, descended by his mother from the great king Ghiyāssuddin Ghūri, whilst his other grandfather was

that prince's favourite minister. In 1245 Shamsuddin held the lordship of Ghūr in some kind of alliance with, or subordination to, the Mongols, who had not yet definitively established themselves in Persia, and in 1248 he received from the Great Khan Mangu an investiture of all the provinces from Merv to the Indus, including by name Sijistan (or Seistan), Cabul, Tīrah (adjoining the Khaibar pass), and Afghanistan (a very early occurrence of this name), which he ruled from Herat. He stood well with Hulākū, and for a long time with his son Abaka, but at last incurred the latter's jealousy, and was poisoned when on a visit to the court at Tabriz (1276). His son Ruknuddin Kurt was, however, invested with the government of Khorasan (1278), but after some years, mistrusting his Tartar suzerains, he withdrew into Ghūr, and abode in his strong fortress of Kaissar till his death there in 1305. The family held on through a succession of eight kings in all, sometimes submissive to the Mongol, sometimes aiming at independence, sometimes for a series of prosperous years adding to the strength and splendour of Herat, and sometimes sorely buffeted by the hosts of masterless Tartar brigands that tore Khorasan and Persia in the decline of the dynasties of Hulākū and Chagatai. It is possible that the Kurts might have established a lasting Tajik kingdom at Herat, but in the time of the last of the dynasty, Ghiyassuddin Pir-'Alī, Tartarism, reorganized and re-embodied in the person of Timur, came against Herat, and carried away the king and the treasures of his dynasty (1380). A revolt and massacre of his garrison provoked Timur's vengeance; he put the captive king to death, came against the city a second time, and showed it no mercy (1383). Ghūr has since been as obscure in history as it is in its topography.

The proper capital of the kingdom of Ghūr when its princes were rising to dominion in the 12th century was Firūz-Koh, where a city and fortress were founded by Saifuddin Sūrī. The true position of Firūz-Koh does not seem to have been determined, but it was probably on or near the upper waters of the Hari-rūd or river of Herat; and it is possible that it may be represented by Shahrak, a place in that valley (about 65° 30' E. long.), once a populous and flourishing town, which was described by Ferrier, who passed not far from it, as having been anciently the capital of Ghūr. The name of *Firūz-Kohis* has been appropriated to one of the most numerous of the nomad tribes occupying the upper part of the Hari-rūd and part of the Murghāb, but it is doubtful if this has to do with the Ghūr capital, as the name is otherwise explained. Other places claim to have been the old capital. Thus Karukh, a place visited by Khanikoff in 1858, in a rapid excursion from Herat, and lying on the north side of the valley, is one. But this seems too near Herat (only 30 miles distant). Ferrier, again, describes as the ancient capital a place, which he reached in his journey, called *Zarni*, about 150 miles by road from Herat towards the S.E. The population did not exceed 1200, belonging to the Sūrī and Taimūi tribes. The peak of Chalap Dalan, "one of the highest in the world," rose before *Zarni* in imposing majesty. The mountain, at half its height, has a compass of some 40 miles; the sides are covered with forests and pastures, villages and tents, and also exhibit naturally impregnable positions where successive chiefs have built strongholds. Ferrier, in accompanying the Afghan governor, who lived at *Zarni*, saw three ancient towns on the skirts of this mountain, all large and fortified, viz., *Kala' Kaissar*, *Kala' Sangi*, and *Fakhrābād*. These are described as only a few *farsakhs*, or hours' march, north-east of Teivereh, which last is in some of our maps. Doubts have indeed been cast on the authenticity of this part of Ferrier's book, chiefly on account of the extreme brevity of the time which he allows. But the professed journal was probably, under the circumstances, only an expansion from memory of the merest jottings; and several things are in favour of authenticity. His notices of the country, slight as they are, correspond notably in the impression conveyed with those of the *Tabakdt-i-Nāsiri* (see below). *Kaissar*, which he mentions, is a place that has already been referred to as the stronghold of Ruknuddin Kurt. *Zarni*, as roughly located by him, corresponds fairly with what was told Conolly on his journey between Herat and Kandahar, of the position and character of "the old city of Ghore . . . now a ruinous, ill-inhabited town, the capital of a petty province, governed by one of Shah Kamran's sons, who has his residence there" (*Journey*, vol. ii. p. 61). *Zarni* is mentioned by Major Leech in connexion with Taiwara (Teivereh of Ferrier) and other places in the south of the Ghūr country, but not so as to determine its position. In some other points, moreover, as to names of chiefs, &c., Ferrier's statements agree with Leech's.

See the "Tabakdt-i-Nāsiri" in the *Bibl. Indica*, transl. by Raverty; *Journal Asiatique*, ser. v. tom. xvii.; "Ibn Haukal," in *J. As. Soc. Beng.*, vol. xxii.; Ferrier's *Caravan Journeys*; Hammer's *Ikhnas*, &c. (H. Y.)

GIAMBELLI, or GIANIBELLI, FEDERIGO, a military engineer, was born at Mantua about the middle of the 15th century. Having had some experience as a military engineer in Italy, he went to Spain to offer his services to Philip II. His proposals were, however, somewhat lukewarmly

received, and as he could obtain from the king no immediate employment, he took up his residence at Antwerp, where he soon gained considerable reputation for his knowledge in various departments of science. He is said to have vowed to be revenged for his rebuff at the Spanish court; and when Antwerp was besieged by the duke of Parma in 1584, he put himself in communication with Queen Elizabeth, who having satisfied herself of his abilities, engaged him to aid by his counsels in its defence. His plans for provisioning the town were rejected by the senate, but they agreed to a modification of his scheme for destroying the famous bridge which closed the entrance to the town from the side of the sea, by the conversion of two ships of 60 and 70 tons into infernal machines. One of these exploded, and, besides destroying more than 1000 soldiers, effected a breach in the structure of more than 200 feet in width, by which, but for the hesitation of Admiral Jacobzoon, the town might at once have been relieved. After the surrender of Antwerp Giambelli went to England, where he was engaged for some time in fortifying the river Thames; and when the Spanish Armada was attacked by fire-ships in the Calais roads, the panic which ensued was due to the conviction among the Spaniards that the fire-ships were infernal machines constructed by Giambelli. He is said to have died in London, but the year of his death is unknown. See Motley's *History of the United Netherlands*, vols. i. and ii., and the authorities therein referred to.

GIANNONE, PIETRO (1676-1748), the most distinguished historian of whom Naples can boast, and amongst all Italian historians second alone to Fra Paulo Sarpi for the strong and clear light thrown in his works on the growth of the papal power, was born at Ischitella, in the province of Capitanata, on the 7th of May 1676. Arriving in Naples at the age of eighteen, he devoted himself to the study of law, but his legal pursuits were much surpassed in importance by his literary labours. He devoted twenty years to the composition of his great work, *The Civil History of Naples*, which was ultimately published in 1723. Here, in his account of the rise and progress of the Neapolitan laws and government, he warmly espoused the side of the civil power in its conflicts with the Romish hierarchy. The position thus taken up by him, and the manner in which that position was assumed, gave rise to a life-long conflict between Giannone and the church; and we must know much more accurately than we at present do all the facts concerning his alleged retraction in prison at Turin, before we can withhold from him the palm—as he certainly endured the sufferings—of a confessor and martyr in the cause of what he deemed historical truth. Hooted by the mob of Naples, and excommunicated by the archbishop's court, he was forced to leave Naples and repair to Vienna. Meanwhile the Inquisition had attested after its own fashion the value of his history by putting it on the *Index*. At Vienna the favour of the emperor Charles VI. and of many leading personages at the Austrian court obtained for him a pension and other facilities for the prosecution of his historical studies. Of these the most important result was *Il Triregno, ossia del regno del cielo, della terra, e del papa*. On the transfer of the Neapolitan crown to Charles of Bourbon, Giannone lost his Austrian pension, and was compelled to remove to Venice. There he was at first most favourably received. The post of consulting lawyer to the republic, in which he might have continued the special work of Fra Paulo Sarpi, was offered to him, as well as that of professor of public law in Padua; but he declined both offers. Unhappily there arose a suspicion that his views on maritime law were not favourable to the pretensions of Venice, and, notwithstanding all his efforts to dissipate that suspicion, it was resolved to expel him from the state. On the 23d of September 1735 he was seized and conveyed to

Ferrara. After wandering, under the assumed name of Antonio Rinaldo, for three months through Modena, Milan, and Turin, he at last reached Genova, where he enjoyed the friendship of the most distinguished citizens, and was on excellent terms with the great publishing firms. But in an evil hour he was induced to visit a Catholic village within the Sardinian territory, where he was kidnapped by the agents of the Sardinian Government, conveyed to the castle of Miolan, and thence successively transferred to Ceva and Turin. In the fortress of Turin he remained imprisoned during the last twelve years of his life, though part of his time was spent in composing a defence of the Sardinian interests as opposed to those of the papal court, and though he was led to sign a retraction of the statements in his history most obnoxious to the Vatican. He died March 7, 1748, in his seventy-second year.

Giannone's style as an Italian writer has been pronounced to be below a severe classical model. But his very ease and freedom, if not classical, have helped to make his volumes more popular than many works of greater classical renown. In England the just appreciation of his labours by Gibbon, and the ample use made of them in the later volumes of *The Decline and Fall*, early secured his rightful place for him in the estimation of English scholars. A good and complete edition of Giannone's works is still a desideratum. The more important facts of his life have been recorded by the Abbe Fernando Parizini in Italian, and in Latin by Fabroni; whilst a more complete estimate of his literary and political importance may be formed by the perusal of the collected edition of the works written by him in his Turin prison, published in Turin in 1859—under the care of the distinguished statesman Pasquale Stanislao Mancini, late minister of grace and justice, universally recognized as one of the first authorities in Italy on questions relating to the history of his native Naples, and especially to the conflicts between the civil power and the church.

GIANT is the Old English *geant*, derived through French and Latin from Greek *gigas* (*gigant*). The idea conveyed by the word in classic mythology is that of beings more or less manlike, but monstrous in size and strength. Figures like the Titans and the Giants whose birth from Heaven and Earth is sang by Hesiod in the *Theogony*, such as can leap up mountains to scale the sky, and war beside or against the gods, must be treated, with other like monstrous figures of the wonder-tales of the world, as belonging altogether to the realms of mythology. But there also appear in the legends of giants some with historic significance. The ancient and commonly-repeated explanation of the Greek word *γίγας*, as connected with or derived from *γηγενής*, or "earth-born," seems by no means sound as a matter of etymology, but at any rate the idea conveyed by it was familiar to the ancient Greeks, that the giants were earth-born or indigenous races (see Welcker, *Griechische Götterlehre*, vol. i. p. 787). The Bible (the English reader must be cautioned that the word giant has been there used ambiguously, from the Septagint downwards) touches the present matter in so far as it records the traditions of the Israelites of fighting in Palestine with tall races of the land such as the Anakim (Numb. xiii. 33; Deut. ii. 10, iii. 11; 1 Sam. xvii. 4). When reading in Homer of "the Cyclopes and the wild tribes of the Giants," or of the adventures of Odysseus in the cave of Polyphemus (Homer, *Odys.*, vii. 206; ix.), we seem to come into view of dim traditions, exaggerated through the mist of ages, of pre-Hellenic barbarians, godless, cannibal, skin-clothed, hurling huge stones in their rude warfare. Giant-legends of this class are common in Europe and Asia, where the big and stupid giants have often every token of uncouth native barbarians, exaggerated into monsters in the legends of the later tribes who dispossessed and slew them.

Besides the conception of giants as special races distinct from mankind, it was a common opinion of the ancients that the human race had itself degenerated, the men of primeval ages having been of so far greater stature and strength as to be in fact gigantic. This, for example, is

received by Pliny (*Hist. Nat.*, vii. c. 16), and it becomes a common doctrine of theologians such as Augustine (*De Civitate Dei*, xv. 9), lasting on into times so modern that it may be found in Cruden's *Concordance*. Yet so far as can be judged from actual remains, it does not appear that giants, in the sense of tribes of altogether superhuman stature, ever existed, or that the men of ancient time were on the whole taller than those now living. It is now usual to apply the word giant to beings not superhuman in their height, but merely the tallest men and women of our nations. In every race of mankind the great mass of individuals do not depart far from a certain mean or average height, while the very tall or very short men become less and less numerous as they depart from the mean standard, till the utmost divergence is reached in a very few giants on the one hand, and a very few dwarfs on the other. At both ends of the scale, the body is markedly out of the ordinary proportions; thus a giant's head is smaller and a dwarf's head larger than it would be if an average man had been magnified or diminished. The principle of the distribution of individuals of different sizes in a race or nation has been ably set forth by Quetelet (*Physique Sociale*, vol. ii.; *Anthropométrie*, books iii. and iv.). Had this principle been understood formerly, we might have been spared the pains of criticizing assertions as to giants 20 feet high, or even more, appearing among mankind. The appearance of an individual man 20 feet high involves the existence of the race he is an extreme member of, whose mean stature would be at least 12 to 14 feet, which is a height no human being has been proved on sufficient evidence to have approached (*Anthropom.*, p. 302). In fact, Quetelet considers the tallest man whose stature has been authentically recorded to have been Frederick the Great's Scottish giant, who was not quite 8 feet 3 inches. Modern statisticians, though admitting that this may not be the extreme limit of human stature, cannot accept the loose conclusion in Buffon (*Hist. Nat.*, ed. Sonnini, vol. iv. p. 134), that there is no doubt of giants having been 10, 12, and perhaps 15 feet high. Confidence is not even to be placed in ancient asserted measurements, as where Pliny gives to one Gabbaras, an Arabian, the stature of 9 feet 9 inches (about 9 feet 5½ in. English), capping this with the mention of Posio and Secundilla, who were half a foot higher. That two persons should be described as both having this same extraordinary measure suggests to the modern critic the notion of a note jotted down on the philosopher's tablets, and never tested afterwards.

Under these circumstances, it is worth while to ask how it is that legend and history so abound in mentions of giants outside all probable dimensions of the human frame. One cause is that, when the story-teller is asked the actual stature of the huge men who figure in his tales, he is not sparing of his inches and feet. What exaggeration can do in this way may be judged from the fact that the Patagonians, whose average height (5 feet 11 inches) is really about that of the Chirside men in Berwickshire, are described in Pigafetta's *Voyage round the World* as so monstrous that the Spaniards' heads hardly reached their waists. It is reasonable to suppose, with Professor Nilsson (*Primitive Inhabitants of Scandinavia*, chap. vi.), that in the traditions of early Europe tribes of savages may have thus, if really tall, expanded into giants, or, if short, dwindled into dwarfs. Another cause which is clearly proved to have given rise to giant-myths of yet more monstrous type, has been the discovery of great fossil bones, as of mammoth or mastodon, which have from early ages been supposed to be bones of giants, and have given rise to a whole class of giant-myths (see Tylor, *Early History of Mankind*, chap. xi.; *Primitive Culture*, chap. x.). Such anatomical inferences from the leg-bone or tooth of some