

of Robertson, Gillies was appointed historiographer-royal of Scotland. In his old age he retired to Clapham, where he died 15th February 1836, in the 90th year of his age.

Of his other works, none of which are much read, the principal are—*View of the Reign of Frederick II. of Prussia, with a Parallel between that Prince and Philip II. of Macedon, 1789*; *Translation of Aristotle's Rhetoric, and of his Ethics and Politics*; and *History of the World from Alexander to Augustus*, in 2 vols., 1807.

GILLRAY, JAMES (1757–1815), one of the most eminent of caricaturists, was born at Chelsea in 1757. His father, a native of Lanark, had served as a soldier, losing an arm at Fontenoy, and was admitted first as an inmate, and afterwards as an out-door pensioner, at Chelsea Hospital. Gillray commenced life by learning letter-engraving, in which he soon became an adept. This employment, however, proving irksome, he wandered about for a time with a company of strolling players. After a very checkered experience he returned to London, and was admitted a student in the Royal Academy, supporting himself by engraving, and probably issuing a considerable number of caricatures under fictitious names. Hogarth's works were the delight and study of his early years. Paddy on Horseback, which appeared in 1779, is the first caricature which is certainly his. Two caricatures on Rodney's naval victory, issued in 1782, were among the first of the memorable series of his political sketches. The name of Gillray's publisher and printseller, Miss Humphrey—whose shop was first at 227 Strand, then in New Bond Street, then in Old Bond Street, and finally in St James's Street—is inextricably associated with that of the caricaturist. Gillray lived with Miss (often called Mrs) Humphrey during all the period of his fame. It is believed that he several times thought of marrying her, and that on one occasion the pair were on their way to the church, when Gillray said:—"This is a foolish affair, methinks, Miss Humphrey. We live very comfortably together; we had better let well alone." There is no evidence, however, to support the stories which scandal-mongers have invented about their relations. Gillray's plates were exposed in Humphrey's shop window, where eager crowds examined them. A number of his most trenchant satires are directed against George III., who, after examining some of Gillray's sketches, said, with characteristic ignorance and blindness to merit, "I don't understand these caricatures." Gillray revenged himself for this utterance by his splendid caricature entitled *A Connoisseur Examining a Cooper*, which he is doing by means of a candle on a "save-all"; so that the sketch satirizes at once the king's pretensions to knowledge of art and his miserly habits.

The excesses of the French Revolution made Gillray conservative; and he issued caricature after caricature ridiculing the French and Napoleon, and glorifying John Bull. He is not, however, to be thought of as a keen political adherent of either the Whig or the Tory party; he dealt his blows pretty freely all round. His last work, from a design by Bunbury, is entitled *Interior of a Barber's Shop in Assize Time*, and is dated 1811. While he was engaged on it, he became mad, although he had occasional intervals of sanity, which he employed on his last work. The approach of madness must have been hastened by his intemperate habits. Gillray died on the 1st of June 1815, and was buried in St James's churchyard, Piccadilly.

The times in which Gillray lived were peculiarly favourable to the growth of a great school of caricature. Party warfare was carried on with great vigour and not a little bitterness; and personalities were freely indulged in on both sides. Gillray's incomparable wit and humour, knowledge of life, fertility of resource, keen sense of the ludicrous, and beauty of execution, at once gave him the first place among caricaturists. He is honourably distinguished

in the history of caricature by the fact that his sketches are real works of art. The ideas embodied in some of them are sublime and poetically magnificent in their intensity of meaning; while the coarseness by which others are disfigured is to be explained by the general freedom of treatment common in all intellectual departments in the eighteenth century. The historical value of Gillray's work has been recognized by accurate students of history. As has been well remarked: "Lord Stanhope has turned Gillray to account as a voracious reporter of speeches, as well as a suggestive illustrator of events." His contemporary political influence is borne witness to in a letter from Lord Bateman, dated November 3, 1798. "The Opposition," he writes to Gillray, "are as low as we can wish them. You have been of infinite service in lowering them, and making them ridiculous." Gillray's extraordinary industry may be inferred from the fact that nearly 1000 caricatures have been attributed to him; while some consider him the author of 1600 or 1700. He is invaluable to the student of English manners as well as to the political student. He attacks the social follies of the time with scathing satire; and nothing escapes his notice, not even a trifling change of fashion in dress. The great tact Gillray displays in hitting on the ludicrous side of any subject is only equalled by the exquisite finish of his sketches—the finest of which reach an epic grandeur and Miltonic sublimity of conception.

Gillray's caricatures are divided into two classes, the political series and the social. The political caricatures form really the best history extant of the latter part of the reign of George III. They were circulated not only over Britain but throughout Europe and exerted a powerful influence. In this series, George III., the Queen, the Prince of Wales, Fox, Pitt, Burke, and Napoleon are the most prominent figures. In 1788 appeared two fine caricatures by Gillray. *Blood on Thunder* fording the Red Sea represents Lord Thurlow carrying Warren Hastings through a sea of gore; *Hastings looks very comfortable*, and is carrying two large bags of money. *Market-Day* pictures the ministerialists of the time as horned cattle for sale. Among Gillray's best satires on the king are—*Fanner George* and his Wife, two companion plates, in one of which the king is toasting muffins for breakfast, and in the other the queen is frying sprats; *The Anti-Saccharites*, where the royal pair propose to dispense with sugar, to the great horror of the family; *A Connoisseur Examining a Cooper*; *Temperance enjoying a Frugal Meal*; *Royal Affability*; *A Lesson in Apple Dumplings*; and *The Pigs Possessed*. Among his other political caricatures may be mentioned—*Britannia between Scylla and Charybdis*, a picture in which Pitt, so often Gillray's butt, figures in a favourable light; *The Bridal Night*; *The Apotheosis of Hoche*, which concentrates the excesses of the French Revolution in one view; *The Nursery with Britannia reposing in Peace*; *The First Kiss these Ten Years* (1803), another satire on the peace, which is said to have greatly amused Napoleon; *The Handwriting upon the Wall*; *The Confederated Coalition*, a fling at the coalition which superseded the Addington Ministry; *Uncorking Old Sherry*; *The Plum-Pudding in Danger*; *Making Decent*, *i.e.*, *Broad-bottomites getting into the Grand Costume*; *Comforts of a Bed of Roses*; *View of the Hustings in Covent Garden*; *Phaethon Alarmed*; and *Pandora opening her Box*. The miscellaneous series of caricatures, although they have scarcely the historical importance of the political series, are more readily intelligible, and are even more amusing. Among the finest are—*Shakespeare Sacrificed*; *Flemish Characters* (two plates); *Twopenny Whist*; *Oh! that this too solid flesh would melt*; *Sandwich Carrots*; *The Gout*; *Comfort to the Corns*; *Begone Dull Care*; *The Cow-Poek*, which gives humorous expression to the popular dread of vaccination; *Dilletanti Theatricals*; and *Harmony before Matrimony* and *Matrimonial Harmonics*—two exceedingly good sketches in violent contrast to each other.

A selection of Gillray's works appeared in parts in 1818; but the first good edition was Thomas M'Lean's, which was published with a key, in 1830. A somewhat bitter attack, not only on Gillray's character, but even on his genius, appeared in the *Athenaeum* for October 1, 1831, which was successfully refuted by J. Landseer in the *Athenaeum* a fortnight later. In 1851 Henry G. Bohn put out an edition, from the original plates, in a handsome folio, the coarser sketches being published in a separate volume. For this edition Thomas Wright and R. H. Evans wrote a valuable commentary, which is a good history of the times embraced by the caricatures. The next edition, entitled *The Works of James Gillray, the Caricaturist: with the Story of his Life and Times*

(Chatto and Windus, 1874), was the work of Thomas Wright, and, by its popular exposition and narrative, introduced Gillray to a very large circle formerly ignorant of him. This edition, which is complete in one volume, contains two portraits of Gillray, and upwards of 400 illustrations. Mr. J. J. Cartwright, in a letter to the *Academy* (Feb. 28, 1874), drew attention to the existence of a MS. volume, in the British Museum, containing letters to and from Gillray, and other illustrative documents. The extracts he gave were used in a valuable article in the *Quarterly Review* for April 1874. See also the *Academy* for Feb. 21 and May 16, 1874.

For a contemporary life of Gillray, see George Stanley's notice in his edition of *Bryan's Dictionary of Painters*. There is a good account of him in Wright's *History of Caricature and Grottesque in Literature and Art*, 1865. See also the article *CARICATURE*.

GILLYFLOWER, a popular name applied to various flowers, but principally to the clove, *Dianthus Caryophyllus*, of which the carnation is a cultivated variety, and to the stock, *Mathiola incana*, a well-known garden favourite. The word is sometimes written gilliflower or giloflower, and is reputedly a corruption of July-flower, "so called from the month they blow in." Phillips, in his *Flora Historica*, remarks that Turner (1568) "calls it gelouër, to which he adds the word stock, as we would say gelouers that grow on a stem or stock, to distinguish them from the clove-gelouers and the wall-gelouers. Gerard, who succeeded Turner, and after him Parkinson, calls it giloflower, and thus it travelled from its original orthography until it was called July-flower by those who knew not whence it was derived." Dr. Prior, in his useful volume on the *Popular Names of British Plants*, very distinctly shows the origin of the name. He remarks that it was "formerly spelt gylofer and gilofre with the o long, from the French *giroflee*, Italian *garofalo* (M. Lat. *gariofilum*) corrupted from the Latin *Caryophyllum*, and referring to the spicy odour of the flower, which seems to have been used in flavouring wine and other liquors to replace the more costly clove of India. The name was originally given in Italy to plants of the pink tribe, especially the carnation, but has in England been transferred of late years to several cruciferous plants." The gillyflower of Chaucer and Spenser and Shakespeare was, as in Italy, *Dianthus Caryophyllus*; that of later writers and of gardeners *Mathiola*. Much of the confusion in the names of plants has doubtless arisen from the vague use of the French terms *giroflee*, *oillet*, and *violette*, which were all applied to flowers of the pink tribe, but in England were subsequently extended and finally restricted to very different plants. The use made of the flowers to impart a spicy flavour to ale and wine is alluded to by Chaucer who writes—

"And many a clove gilofre
To put in ale";

also by Spenser, who refers to them by the name of sops in wine, which was applied in consequence of their being steeped in the liquor. In both these cases, however, it is the clove-gillyflower which is intended, as it is also in the passage from Gerard, in which he states that the conserve made of the flowers with sugar "is exceeding cordial, and wonderfully above measure doth comfort the heart, being eaten now and then." The principal other plants which bear the name are the wallflower, *Cheiranthus Cheiri*, called wall-gillyflower in old books; the dame's violet, *Hesperis matronalis*, called variously the queen's, the rogue's, and the winter gillyflower; the ragged robin, *Lychnis flos cuculi*, called marsh-gillyflower; the water-violet, *Hottonia palustris*, called water-gillyflower; and the thrift, *Armeria vulgaris*, called sea-gillyflower. As a separate designation it has in modern times been chiefly applied to the *Mathiola* or stock, but it is now very little used.

GILPIN, BERNARD (1517–1583), rector of Houghton-le-Spring, distinguished by the unusual way in which he carried out his conception of the duties of a Christian pastor, was descended from a Westmoreland family, and was born at Kentmere in 1517. At Oxford he first adhered to the

conservative side, and defended the doctrines of the church against Hooper; but his confidence was somewhat shaken by another public disputation which he had with Peter Martyr. In 1552 he preached before King Edward VI. a sermon on sacrilege, which was duly published, and displays the high ideal which even then he had formed of the clerical office; and about the same time he was presented to the vicarage of Norton, in the diocese of Durham, and obtained a licence, through William Cecil, as a general preacher throughout the kingdom as long as the king lived. Instead of settling down in England, however, he resigned his vicarage, and went abroad to pursue his theological investigations, and if possible satisfy his mind on some disputed matters. He carried out this intention at Louvain, Antwerp, and Paris; and from a letter of his own, dated Louvain, 1554, we get a glimpse of the quiet student rejoicing in an "excellent library belonging to a monastery of Minorites." Returning to England towards the close of Queen Mary's reign, he was invested by his uncle, Dr. Tonstall, bishop of Durham, with the archdeaconry of Durham, to which the rectory of Effington was annexed. The freedom of his attacks on the vices, and especially the clerical vices, of his times excited hostility against him, and he was formally brought before the bishop on a charge consisting of thirteen articles. Tonstall, however, not only dismissed the case, but presented the offender with the rich living of Houghton-le-Spring; and when the accusation was again brought forward, he again protected him. Enraged at this defeat, Gilpin's enemies laid their complaint before Dr. Bonner, bishop of London, and he immediately gave orders for his apprehension. Upon this Gilpin prepared for martyrdom; and, having ordered his house-steward to provide him with a long garment, that he might "goe the more comely to the stake," he set out for London. Providentially, however, he broke his leg on the journey, and his arrival was thus delayed till the news of Queen Mary's death freed him from further danger. He at once returned to Houghton, and there he continued to labour till his death in 1583. When the Roman Catholic bishops were deprived, he was offered the see of Carlisle; but he declined the honour. At Houghton his course of life was a ceaseless round of benevolent activity. His hospitable manner of living was the admiration of all. In his household, he spent "every fortnight 40 bushels of corn, 20 bushels of malt, and an ox, besides a proportional quantity of other kinds of provisions." Strangers and travellers found a ready reception; and even their horses were treated with so much care that it was humorously said that, if one were turned loose in any part of the country, it would immediately make its way to the rector of Houghton. Every Sunday from Michaelmas till Easter was a public day with Gilpin. For the reception of his parishioners he had three tables well covered,—one for gentlemen, the second for husbandmen, the third for day-labourers; and this piece of hospitality he never omitted, even when losses or scarcity made its continuance difficult. He built and endowed a grammar-school at a cost of upwards of £500, educated and maintained a large number of poor children at his own charge, and provided the more promising pupils with means of studying at the universities. So many young people, indeed, flocked to his school that there was not accommodation for them in Houghton, and he had to fit up part of his house as a boarding establishment. Grieved at the ignorance and superstition which the remissness of the clergy permitted to flourish in the neighbouring parishes, he used every year to visit the most neglected parts of Northumberland, Yorkshire, Cheshire, Westmoreland, and Cumberland; and that his own flock might not suffer, he was at the expense of a constant assistant. Among his parishioners he was looked up to as a judge, and did great service in preventing law-suits

amongst them. If an industrious man suffered a loss, he delighted to make it good; if the harvest was bad, he was liberal in the remission of tithes. And all this he was enabled to do because his frugality was as great as his generosity; for his rectory was worth no more than £400 a year. The boldness which he could display at need is well illustrated by his action in regard to duelling. Finding one day a challenge-glove stuck up on the door of a church where he was to preach, he took it down with his own hand, and proceeded to the pulpit to inveigh against the unchristian custom.

A life of Bernard Gilpin, written by George Carleton, bishop of Chichester, who had been a pupil of Gilpin's at Houghton, will be found in Bates's *Vita Selectorum aliquot Virorum*, &c., London, 1681. A translation of this sketch by William Freake, minister, was published at London, 1629; and in 1852 it was reprinted in Glasgow, with an introductory essay by Edward Irving. It forms one of the lives in Christopher Wordsworth's *Ecclesiastical Biography* (vol. iii., 4th edit.), having been compared with Carleton's Latin text. Another biography of Gilpin, which, however, adds little to Bishop Carleton's, was written by William Gilpin, M.A., prebendary of Ailsbury, London, 1753, and 1854.

GILPIN, WILLIAM (1724-1804), author of several works on the scenery of Great Britain, was born at Carlisle in 1724. He was educated at Oxford university, and, after holding for some time a small curacy in the north of England, established a school for sons of gentlemen at Cheam in Surrey. Among his pupils were Viscount Sidmouth, Lord Bexley, and Mitford, the author of the *History of Greece*, the last of whom presented him, when he had resolved to retire from teaching, with the living of Boldre, near the New Forest, Hampshire. Gilpin died there, April 5, 1804. He is author of a *Life of Bernard Gilpin*, several miscellaneous religious publications, and lives of a number of the Reformers, but is chiefly known for his works on the scenery of various parts of England and Scotland, illustrated by tasteful engravings in aquatint executed by himself.

The principal of these works are—*The River Wye and Southern Districts of Wales*, 1782; *The Lake Country*, 1789; *Observations on Picturesque Beauty made in the year 1776 in several parts of Great Britain, particularly the Highlands of Scotland*, 1778; two corresponding volumes on the *Lakes of Cumberland and Westmoreland*; *Forest Scenery*, 1791; *Three Essays on Picturesque Beauty, with a Poem on Landscape Painting*, 1782; *Essays on Prints and Early Engravings*; *Western Parts of England and Isle of Wight*, 1798; and *The Coasts of Hampshire, Sussex, and Kent*, published posthumously.

GIL VICENTE. See VICENTE, GIL.

GIN, the name commonly given to an aromatized spirit for drinking, varieties of which are also known as Geneva, Hollands, and Schiedam. Gin is an abbreviation of Geneva, both being primarily derived from the French *genièvre* (juniper), from the fact that the characteristic flavouring ingredient of the spirit is juniper berries. Gin was originally and is still largely a Dutch compounded liquor, but it has long been a favourite stimulant beverage with the lower orders in London and other large English towns; and it is manufactured on a great scale by English rectifiers. As each separate distiller varies to some extent the materials and proportions of ingredients used in the preparation of gin, the varieties of the beverage are numerous; but generally a clear distinction exists between Hollands or Dutch gin and English gin. In the manufacture of Hollands a mash is prepared consisting of say 112 lb of malted bere or bigg and 228 lb of rye meal, with 460 gallons of water, at 162° Fahr. After infusion a proportion of cold water is added; and when the heat is reduced to about 80°, the whole, about 500 gallons, is run into the fermenting vat, to which about half a gallon of yeast is added. Fermentation speedily ensues, and in about two days the attenuation is complete, although at this stage nearly one-third of the saccharine matter in the liquor is undecomposed. The

special features of the fermentation are the small proportion of yeast employed and the imperfect attenuation of the worts. The wash so obtained is distilled, and the resulting low wine is redistilled, with the addition of juniper berries and a little salt, sometimes with the addition of hops. Dutch gins vary much one from another, but generally they are much purer and mellow liquors than the more highly flavoured and frequently adulterated British gins. Good qualities of the latter have as their basis plain grain spirit from the ordinary whisky distilleries, the following being an example of a mixture for distillation:—

300 gallons of low wines.	47 lb crushed almond cake.
650 " rectified spirit	2 " angelica root.
95 lb juniper berries.	6 " powdered liquorice.
95 " corianders.	

There is, however, much variation in the ingredients employed, and several other flavouring substances—notably cardamoms and cassia or cinnamon—are freely employed. A kind of gin is also prepared by mixing proportions of essential oils by agitation with plain spirits without any redistillation, and much inferior liquor is said to be made with oil of turpentine and aromatic substances without the use of juniper berries at all. To prevent the cloudiness or turbidity that would arise in these inferior beverages when mixed with water, they are fined with alum, potassium carbonate, acetate of lead, or sulphate of zinc. To give factitious pungency and mellowness to such drinks, grains of paradise and Cayenne pepper are freely used, and the absence of spirit is also covered by the use of sugar. What is known as cordial gin is usually more highly aromatized than the other varieties, and sweetened so that it really ought to be classed as a coarse liqueur. In thirty-eight specimens of gin examined by Dr Hassall, the alcoholic strength of which ranged from 22.35 to 48.80 degrees, and the sugar present varied between 2.43 and 9.38 per cent., seven were found to contain Cayenne pepper, two had cinnamon or cassia oil, and nearly all contained sulphates. From the fact that the essential oil of juniper is the most powerful of all diuretics, gin is frequently prescribed in diseases of the urinary organs. Its beneficial effects in such cases is most marked; but, on the other hand, the grossly sophisticated liquors which are largely consumed under the name of gin are most detrimental in their effects. In the early part of the 18th century gin-shops multiplied with great rapidity in London, and the use of the beverage increased to an extent so demoralizing that retailers actually exhibited placards in their windows intimating that there people might get drunk for 1d., and that clean straw in comfortable cellars would be provided for customers. The legislature was obliged to interfere in order to try to curb the tide of debauchery, and what is known as the Gin Act was passed in 1736, under the provisions of which, dealers were prohibited from selling gin and other spirits in quantities less than 2 gallons without a licence of £50, and an excise duty of 20s. was charged on each gallon. The operation of the Act, however, gave rise to much confusion, to illicit trade, and to gin riots, and after a lapse of seven years the statute was repealed.

GINCKELL, GODART VAN (1640-1703), first earl of Athlone, general, was born in Guelderland about 1630 or 1640. He was the head of an ancient and noble family, and bore the title of Baron van Reede. In his youth he entered the Dutch army, and in 1688 he followed William prince of Orange in his expedition to England. In the following year he distinguished himself by a memorable exploit—the pursuit, defeat, and capture of the Scottish regiment which had mutinied at Ipswich, and was marching across the fens to their native land. It was the alarm excited by this mutiny that facilitated the passing of the first Mutiny Act. In 1690 Ginckell accompanied William III.

to Ireland, and commanded a body of Dutch cavalry at the battle of the Boyne. On the king's return to England General Ginckell was entrusted with the conduct of the war. He took the field in the spring of 1691, and established his headquarters at Mullingar. Among those who held a command under him was the marquis of Ruvigny, the recognized chief of the Huguenot refugees. Early in June Ginckell took the fortress of Ballymore, capturing the whole garrison of 1000 men. The English lost only 8 men. After reconstructing the fortifications of Ballymore, the army marched to Athlone, then one of the most important of the fortified towns of Ireland. The Irish defenders of the place were commanded by a distinguished French general, Saint-Ruth. The firing began on June 19th, and on the 30th the town was stormed, the Irish army retreating towards Galway, and taking up their position at Aghrim. Having strengthened the fortifications of Athlone and left a garrison there, Ginckell led the English, on July 12th, to Aghrim. An immediate attack was resolved on, and, after a severe and at one time doubtful contest, the crisis was precipitated by the fall of Saint-Ruth, and the disorganized Irish were defeated and fled. A horrible slaughter of the Irish followed the struggle, and 4000 corpses were left unburied on the field, besides a multitude of others that lay along the line of the retreat. Galway next capitulated, its garrison being permitted to retire to Limerick. There the viceroy, Tyrconnel, was in command of a large force, but his sudden death early in August left the command in the hands of General Sarsfield and the Frenchman D'Usson. The English army came in sight of the town on the day of Tyrconnel's death, and the bombardment was immediately begun. Ginckell, by a bold device, crossed the Shannon and captured the camp of the Irish cavalry. A few days later he stormed the fort on Thomond Bridge, and after difficult negotiations a capitulation was signed, the terms of which were divided into a civil and a military treaty. Thus was completed the conquest or pacification of Ireland, and the services of the Dutch general were amply recognized and rewarded. He received the formal thanks of the House of Commons, and was created by the king first earl of Athlone and baron of Aghrim. The immense forfeited estates of the earl of Limerick were given to him, but the grant was a few years later revoked by the English parliament. The earl continued to serve in the English army, and accompanied the king to the Continent in 1693. He fought at Landen, and assisted in destroying the French magazine at Givet. In 1702 he took command of the Dutch serving under the duke of Marlborough. He died at Utrecht, February 10, 1705. On the death of the ninth earl without issue in 1844, the title became extinct.

GINGER (French, *Gingembre*; German, *Ingwer*), the rhizome or underground stem of *Zingiber officinale*, Roscoe, a perennial reed-like plant growing from 3 to 4 feet high. The flowers and leaves are borne on separate stems, those of the former being shorter than those of the latter, and averaging from 6 to 12 inches. The flowers themselves are borne at the apex of the stems in dense ovate oblong cone-like spikes from 2 to 3 inches long, composed of obtuse strongly-imbriated bracts with membranous margins, each bract enclosing a single small sessile flower. The leaves are alternate, bright green, smooth, tapering at both ends, with very short petioles. The plant, though unknown in a wild state, is considered with very good reason to be a native of the warmer parts of Asia, over which it has been cultivated from an early period, and the rhizome imported into England. From Asia the plant has spread into the West Indies, South America, western tropical Africa, and Australia.

The use of ginger as a spice has been known from very

early times; it was supposed by the Greeks and Romans to be a product of southern Arabia, and was received by them by way of the Red Sea; in India it has also been known from a very remote period, the Greek and Latin names being derived from the Sanskrit. Flückiger and Hanbury, in their *Pharmacographia*, give the following notes on the history of ginger. On the authority of Vincent's *Commerce and Navigation of the Ancients*, it is stated that in the list of imports from the Red Sea into Alexandria, which in the second century of our era were there liable to the Roman fiscal duty, ginger occurs among other Indian spices. So frequent is the mention of ginger in similar lists during the Middle Ages, that it evidently constituted an important item in the commerce between Europe and the East. It thus appears in the tariff of duties levied at Acre in Palestine about 1173, in that of Barcelona in 1221, Marseilles in 1228, and Paris in 1296. Ginger seems to have been well known in England even before the Norman Conquest, being often referred to in the Anglo-Saxon leech-books of the 11th century. It was very common in the 13th and 14th centuries, ranking next in value to pepper, which was then the commonest of all spices, and costing on an average about 1s. 7d. per lb. Three kinds of ginger were known among the merchants of Italy about the middle of the 14th century:—(1) *Belledi* or *Baladi*, an Arabic name, which, as applied to ginger, would signify country or wild, and denotes common ginger; (2) *Colombino*, which refers to Columbum, Kolam, or Quilon, a port in Travancore, frequently mentioned in the Middle Ages; and (3) *Micchino*, a name which denoted that the spice had been brought from or by way of Mecca. Marco Polo seems to have seen the ginger plant both in India and China between 1280 and 1290. John of Montecorvino, a missionary friar who visited India about 1292, gives a description of the plant, and refers to the fact of the root being dug up and transported. Nicolo di Conto, a Venetian merchant in the early part of the 15th century, also describes the plant and the collection of the root, as seen by him in India. Though the Venetians received ginger by way of Egypt, some of the superior kinds were taken from India overland by the Black Sea. The spice is said to have been introduced into America by Francisco de Mendoza, who took it from the East Indies to New Spain. It seems to have been shipped for commercial purposes from San Domingo as early as 1585, and from Barbados in 1654; so early as 1547 considerable quantities were sent from the West Indies to Spain.

Ginger is known in commerce in two distinct forms, termed respectively coated and uncoated ginger, as having or wanting the epidermis. For the first, the pieces, which are called "races" or "hands," from their irregular palmate form, are washed and simply dried in the sun. In this form ginger presents a brown, more or less irregularly wrinkled or striated surface, and when broken shows a dark brownish fracture, hard, and sometimes horny and resinous. To produce uncoated ginger the rhizomes are washed, scraped, and sun-dried, and are often subjected to a system of bleaching, either from the fumes of burning sulphur or by immersion for a short time in a solution of chlorinated lime. The whitewashed appearance that much of the ginger has, as seen in the shops, is due to the fact of its being washed in whitening and water, or even coated with sulphate of lime. This artificial coating is supposed by some to give the ginger a better appearance; it often, however, covers an inferior quality, and can readily be detected by the ease with which it rubs off, or by its leaving a white powdery substance at the bottom of the jar in which it is contained. Uncoated ginger, as seen in trade, varies from single joints an inch or less in length to flattish irregularly branched pieces of several joints, the "races" or "hands," and from 3 to 4 inches long; each branch has a depression at its

summit showing the former attachment of a leafy stem. The colour, when not whitewashed, is a pale buff; it is somewhat rough or fibrous, breaking with a short mealy fracture, and presenting on the surfaces of the broken parts numerous short bristly fibres.

The British market derives its supply of ginger from various parts of the world. The principal sorts, however, or those most commonly found in commerce, are Jamaica, Cochin, Bengal, and African, though each of these in its turn has its several varieties and qualities. The best or most valued kind of all is the Jamaica, and next to it the Cochin. For ordinary purposes uncoated ginger is considered the best; the largest and finest pieces, of a pale buff colour both outside and inside, and cutting softly and evenly, are considered the most valuable. The chief sources of supply are the East and West Indies, Sierra Leone, and Egypt.

The principal constituents of ginger are starch, volatile oil (to which the characteristic odour of the spice is due), and resin (to which is attributed its pungency). Its chief use is as a condiment or spice, but as an aromatic and stomachic medicine it is also used internally. "The stimulant, aromatic, and carminative properties render it of much value in atonic dyspepsia, especially if accompanied with much flatulence, and as an adjunct to purgative medicines to correct griping." Externally applied as a rubefacient, it has been found to relieve headache and toothache. The rhizomes, collected in a young green state, washed, scraped, and preserved in syrup, form a delicious preserve, which is largely exported both from the West Indies and from China. Cut up into pieces like lozenges, and preserved in sugar, ginger also forms a very agreeable sweetmeat. (J. R. J.)

GINGHAM is a woven cotton fabric, of a close stoutish texture, the distinguishing characteristics of which are that it is a plain (i.e., untwilled) cloth, woven into yarn-dyed stripes or checks of two or more colours. In some cases as many as seven or eight colours are introduced in the warp and weft of a gingham; but no patterns are made that cannot be woven in a common plain loom. Gingham was originally an Indian product, but its manufacture was early introduced into the Lancashire and Glasgow districts; and during the first half of the present century the trade formed an important feature in the textile industries of the latter locality—the demand for the fabric coming chiefly from the United States and the West Indies. The trade distinction of gingham is now to a large extent superseded by other terms.

GINGUENÉ, PIERRE LOUIS (1748–1815); the author of the *Histoire littéraire d'Italie*, was born on 25th April 1748 at Rennes in Brittany. He was educated at a Jesuit college in his native town, but he owed most of his literary tastes and accomplishments to his father, who early imbued him with a love of music and the languages of England and Italy. His first literary effort, a poetical piece entitled *Confession de Zulmé*, brought him into notice among the literary coteries of Paris, from the circumstance that, when published at first anonymously, it was claimed by six or seven different authors. Though the value of the piece is not very great, it is Ginguené's poetical *chef d'œuvre*. The part he took as a defender of Piccini against the partisans of Gluck made him still more widely known; and the reputation he acquired as a promising political writer secured employment for him in the public service in 1780. He hailed, however, the first symptoms of the Revolution, joined Rabaut, St Étienne, and Cerutti in producing the *Feuille Villageoise*, and celebrated in an indifferent ode the opening of the states-general. A more creditable effort was his *Lettres sur les Confessions de J. J. Rousseau*, 1791, in which he defended to the uttermost the life and principles of his author. Refusing to countenance the excesses of the Revolution, he was thrown into prison, whence he only escaped with life by the downfall of Robespierre. Some time after his liberation he assisted, as director-general of

the "commission exécutive de l'instruction publique," in reorganizing the system of public instruction. When the Institute was established in 1796, he was elected a member of the division called the academy of moral and political sciences. In 1798 the directory appointed him minister plenipotentiary to the king of Sardinia, whose ruin, begun by force of arms, they had determined to complete by treachery. A less promising tool could not have been found for carrying out their design. After fulfilling his duties for seven months, very little to the satisfaction of his employers, Ginguené retired to his country house of St Prix, in the valley of Montmorency, and there he prosecuted his literary labours till the Revolution of the 18th Brumaire called him once more before the world. He was appointed a member of the tribunal, which made a show of maintaining democratic opposition to the first consul; but Napoleon, finding that he was not sufficiently tractable, had him expelled at the first "purge," and Ginguené once more joyfully returned to his favourite pursuits. These were now more than ever a necessity of life to him, as his only other source of income was the small endowment attached to his seat in the Institute. Fortunately he was nominated one of the commission charged to continue the literary history of France, which had been brought down by the Benedictines to about the close of the 12th century; and the three volumes of this series which appeared in 1814, 1817, and 1820 are for the most part the result of his labours. But the work by which Ginguené will be longest remembered is his *Histoire littéraire d'Italie* (9 vols. 8vo, 1811–1819), to which he was putting the finishing touches when he was cut off by a painful disease, November 16, 1815. The first six volumes appeared before their author's death; the seventh is entirely his except a few pages; and of the eighth and ninth he wrote about a half, the other half being composed by Salfé, and revised by Daunou. The success of the history in Italy was astonishing: editions were published in various parts of the peninsula; with notes and comments by the best scholars, and three translations appeared respectively at Milan, Naples, and Venice.

Ginguené was originally led to make Italian literature his special study by finding how ill that subject was understood, and how little it was appreciated, by his countrymen. In the composition of his history he was guided for the most part by the great work of the Jesuit Tiraboschi, but he avoids the prejudices and party views of his model. His own style, though occasionally forcible and eloquent, is not unfrequently too tame for the subject, and he often trespasses on his reader's patience by over-minuteness of detail; but these faults are more than atoned for by fine critical discernment, impartiality, and freedom. On the score of accuracy, indeed, Ginguené sometimes offends, but seldom in matters of great moment; and his slips are such as are almost inevitable to a foreigner, who could hardly be said to have even seen the country whose literary history he relates. The Italians felt grateful to him for having placed their literature in its proper light, and readily forgave the excessive eulogies which he passed on many of their writers, whose very names had been forgotten in their own country.

During the latter years of his life Ginguené wrote extensively for the press, and he edited the *Décade philosophique, politique, et littéraire*, till it was suppressed by Napoleon in 1807. He contributed largely to the *Biographie universelle*, the *Mercur de France*, and the *Encyclopédie méthodique*; and he edited the works of Chamfort and of Lebrun. Among his minor productions are an opera, *Pompinou ou le Tuteur mystifié*, 1777; *La Satire des Satires*, 1778; *De l'autorité de Rabelais dans la révolution présente*, 1791; *De M. Neckar*, 1795; *Fables inédites*, 1814. See "Éloge de Ginguené," by Dacier, in the *Mémoires de l'Institut*, tom. vii.; "Discours" by M. Daunou, prefixed to the 2d edit. of the *Hist. litt. d'Italie*; D. J. Garat, *Notice sur la vie et les ouvrages de P. L. Ginguené*, Paris, 1817.

GINSENG, the root of a species of *Panax* (*P. Ginseng*, Meyer), belonging to the natural order *Araliaceae*, is a very celebrated Chinese medicine. The demand is so great that many other roots are substituted for it, notably that of *Panax quinquefolium*, Linn., distinguished as American ginseng, and imported from the United States. At one time the ginseng obtained from Manchuria was considered to be the finest quality, and in consequence became so scarce that an imperial edict was issued prohibiting its collection. That prepared in Corea is now the most esteemed variety. The root of the wild plant is preferred to that of cultivated ginseng, and the older the plant the better is the quality of the root considered to be. Lockhart states that all the ginseng collected in the Chinese empire is imperial property, and is sold to those who have the privilege of dealing in it at its weight in gold. Great care is taken in the preparation of the drug. The account given by Kœmpfer of the preparation of nimsin, the root of *Sium ninsi*, Thunb., in the Corea, will give a good idea of the preparation of ginseng, ninsi being a similar drug of supposed weaker virtue, obtained from a different plant, and often confounded with ginseng. "In the beginning of winter nearly all the population of Sjansai turn out to collect the root, and make preparations for sleeping in the fields. The root, when collected, is macerated for three days in fresh water, or water in which rice has been boiled twice; it is then suspended in a closed vessel over the fire, and afterwards dried, until from the base to the middle it assumes a hard, resinous, and translucent appearance, which is considered a proof of its good quality."

Ginseng of good quality generally occurs in hard, rather brittle, translucent pieces, about the size of the little finger, and varying in length from 2 to 4 inches. The taste is mucilaginous, sweetish, and slightly bitter and aromatic. The root is frequently forked, and it is probably owing to this circumstance that medicinal properties were in the first place attributed to it, its resemblance to the body of a man being supposed to indicate that it could restore virile power to the aged and impotent. In price it varies from 6 or 12 dollars to the enormous sum of 300 or 400 dollars an ounce. Root of this quality can of course only be purchased by the most wealthy, and the greatest care is taken of such pieces by the vendors.

Lockhart gives a graphic description of a visit to a ginseng merchant. Opening the outer box, the merchant removed several paper parcels which appeared to fill the box, but under them was a second box, or perhaps two small boxes, which, when taken out, showed the bottom of the large box and all the intervening space filled with more paper parcels. These parcels, he said, "contained quicklime, for the purpose of absorbing any moisture and keeping the boxes quite dry, the lime being packed in paper for the sake of cleanliness. The smaller box, which held the ginseng, was lined with sheet-lead; the ginseng further enclosed in silk wrappers was kept in little silken-covered boxes. Taking up a piece, he would request his visitor not to breathe upon it, nor handle it; he would dilate upon the many merits of the drug and the cures it had effected. The cover of the root, according to its quality, was silk, either embroidered or plain, cotton cloth, or paper." In China the ginseng is often sent to friends as a valuable present; in such cases, "accompanying the medicine is usually given a small, beautifully-finished double kettle, in which the ginseng is prepared as follows. The inner kettle is made of silver, and between this and the outside vessel, which is a copper jacket, is a small space for holding water. The silver kettle, which fits on a ring near the top of the outer covering, has a cup-like cover in which rice is placed with a little water; the ginseng is put in the inner vessel with water, a cover is placed over the whole, and the apparatus is put on the fire. When the rice in the cover is sufficiently cooked, the medicine is ready, and is then eaten by the patient, who drinks the ginseng tea at the same time." The dose of the root is from 60 to 90 grains. During the use of the drug tea-drinking is forbidden for at least a month, but no other change is made in the diet. It is taken in the morning before breakfast, from three to eight days together, and sometimes it is taken in the evening before going to bed.

At one time it was proposed by some Russians to establish ginseng plantations, with the view of growing the root as an important

article of trade with China. Ginseng is also cultivated in Japan, having been introduced from Corea; but, although it grows more luxuriantly there than in its native country, the root is considered to be much less active. This may be due to the fact that, while in the mountains of Corea the root is perennial, in Japan the plant runs to seed the first year, and becomes annual. Europeans have hitherto failed to discover any remarkable properties in the drug. Dr Porter Smith, however, mentions having seen some cases in which life appeared to be prolonged for a time by its use; and M. Maack states that one of the Cossacks of his party, having chopped off a finger accidentally with an axe, applied ointment made from ginseng, and the wound healed rapidly. Its properties, which may be likened to those of the mandrake of Scripture, are perhaps dependent in great measure upon the faith of the patient.

See Porter Smith, *Chinese Materia Medica*, p. 103; *Reports on Trade at the Treaty Ports of China*, 1868, p. 63; Lockhart, *Med. Missionary in China*, 2d ed., p. 107; *Bull. de la Société Impériale de Nat. de Moscou*, 1865, No. 1, pp. 70–76; *Pharmaceutical Journal*, (2), vol. iii. pp. 197, 333, (2), vol. ix. p. 77; Lewis, *Materia Medica*, p. 324; *Journal of Botany*, 1864, p. 320; Geoffroy, *Tract. de Materiâ Medicâ*, t. ii. p. 112; Boureiro, *Flora Cochinchinensis*, p. 656; Kœmpfer, *Amanitates Exotice*, p. 824.

GIOBERTI, VINCENZO (1801–1852) the ablest philosophical writer of modern Italy, and one of the most interesting actors in the recent history of the country, was born in Turin on the 5th April 1801, the only child of parents in moderate circumstances there, and was educated by the fathers of the Oratory with a view to the priesthood, to which he was ordained in 1825. His study of the ancient philosophers, and the fathers and doctors of the church, occupied him for years, during which he led a very retired life; gradually, however, he took more and more interest in the affairs of his country, as well as in the literature of the day, entering warmly into the new ideas then beginning to be discussed in connexion with politics. The freedom of Italy from foreign masters became his ruling motive in life, and this freedom in his conception of it was an emancipation, not only from armed masters, but from modes of thought alien to its genius, and detrimental to its European authority. This authority was in his mind connected with papal supremacy, though in a way quite novel—intellectual rather than political. One must remember this in considering nearly all his writings, and also in estimating his position, both in relation to the ruling clerical party—the Jesuits—and also in relation to the politics of the court of Piedmont after the accession of Charles Albert in 1831. He was now noticed by the king and made one of his chaplains. His popularity and private influence, however, were reasons enough for the court party to mark him for exile; he was not one of them, and could not be depended on. Knowing this, he in 1833 asked permission to resign his chaplaincy, but was suddenly arrested while walking with a friend in the public gardens, and, after an imprisonment of four months, sent out of the country in the escort of a carabineer, under decree of banishment. This was done without trial or process—simply, it would appear, by private influence of the clerical party, his name being at the same time struck off the list of theological doctors of the college of Turin. With broken fortunes and ruined plans Gioberti arrived in Paris in the beginning of October 1833. A year later he went to Brussels, where he spent the best period of his life from that time to 1845, teaching philosophy, and assisting in the work of a college superintended by his friend Gaggia, yet finding time, by rising early and sitting late, to write many works of great importance in philosophical inquiry, but bearing a special relation to his country and its position. His spirits never returned to him, however, as his whole being was bound up with the welfare of his native country. An amnesty having been passed by Charles Albert in 1846, Gioberti had liberty to return to Italy, just as Pius IX. in the beginning of his pontificate manifested strongly liberal sympathies. Gioberti took no step, however, till the end of 1847, and did not return to his native land till after

certain negotiations, and the public expression of popular enthusiasm in his favour. On his entrance into Turin, 29th April 1848, there was a general outburst of this enthusiasm, mainly caused, it appears, by his unjust banishment and by the large circulation of his books, especially the *Gesuita Moderno*. The city was illuminated; deputations waited upon him; the king made him senator, but, having been returned both by Turin and by Genoa as deputy to the assembly of representatives, now first meeting under the new constitution, he elected to sit in the lower chamber, for his native town. Previous to the opening he made a tour in various provinces, beginning at Milan and including Rome, where he had three interviews with the liberal pope, who at that moment seemed to be the representative of his ideal imagined in the work *Del Primato morale e civile*, which Pius had read and admired. While he was engaged in this tour, constantly addressing the people publicly, the chamber met and elected him president. In the same parliament sat Azeglio, Cavour, and other liberals, and Balbo was prime minister. At the close of the same eventful year, a new ministry was formed, headed by Gioberti; but with the accession of Victor Emmanuel in March 1849 his active life came to an end. For a short time indeed he held a seat in the cabinet, though without a portfolio; but an irreconcilable disagreement soon followed, and his removal from Turin was accomplished by his appointment on a mission to Paris, whence he never returned. There, refusing the pension which had been offered him and all ecclesiastical preferment, he lived frugally, and spent his days and nights as at Brussels in literary labour. Many other exiles gathered about him, and the Marquis Pallavicino became his bosom friend. He died suddenly, of apoplexy, on the 26th October 1852.

Gioberti's writings are more important than his political career. In the general history of European philosophy they stand apart. As the speculations of Rosmini, against which he wrote, have been called the last link added to mediæval thought, so the system of Gioberti, more especially in his greater and earlier works, is unrelated to other modern schools of thought. It shows a harmony with the Roman Catholic faith which caused Cousin to make the superficial criticism that "Italian philosophy was still in the bonds of theology." Method is with him a synthetic, subjective, and psychological instrument. He reconstructs, as he declares, ontology, and begins with the "ideal formula," "the Ens creates ex nihilo the existent." He is in some respects a Platonist, and transplants certain dogmata from the ancient idealist. He identifies religion with civilization, and arrives in his treatise *Del Primato morale e civile degli Italiani* at the conclusion that the church is the axis on which the well-being of human life revolves. His later works, the *Rinnovamento* and the *Protologia*, are sometimes thought to be less affirmative in this matter, and there is a division in opinion among his critics how far he shifted his ground under the influence of events before he died. His first work, written when he was thirty-seven, had a personal reason for its existence. A young fellow-exile and friend, Paolo Pallia, having many doubts and misgivings as to the reality of revelation and a future life, Gioberti at once set to work with *La Teorica del Sovrannaturale*, which was his first publication (2 vols., 1838). After this the enormous labours of his pen made up for the lateness of his commencement as an author. Philosophical treatises in two or three volumes, which would occupy, generally speaking, half a lifetime, followed in rapid succession, each one being a corollary to the last. The *Teorica* was followed by *Introduzione allo Studio della Filosofia* in three volumes, passing through the press in 1839-40. In this work he states his reasons for requiring a new method and new terminology. Here he brings out the doctrine that religion is the direct expression of the *idea* in this life, and is one with true civilization in history. Civilization is a conditioned mediate tendency to perfection, to which religion is the final completion if carried out; it is the end of the second cycle expressed by the second formula, the Ens redeems existences. Essays on the lighter and more popular subjects, *Del Bello* and *Del Buono*, followed the *Introduzione*, but were not published as a volume till 1846, having first appeared in connexion with the writings of other authors. *Del Primato morale e civile degli Italiani* and the *Prolegomeni* to the same, and soon afterwards his triumphant exposure of the Jesuits, *Il Gesuita Moderno*, in five successive volumes (eight volumes altogether), began to be issued in 1843, and no doubt hastened the transfer of rule from clerical to civil hands. It was, as has been seen, the popularity of these semi-political works,

heightened by other occasional political articles which fill two volumes, and by his *Rinnovamento civile d'Italia*, that caused Gioberti to be welcomed with such enthusiasm on his return to his native country. All these works were perfectly orthodox, and aided in drawing the liberal clergy into the movement which has resulted since his time in the unification of Italy. The Jesuits, however, closed round the pope more firmly after his return to Rome, and in the end Gioberti's writings were placed on the *Index*, although with no unfavourable result as far as their influence is concerned. The remainder of his works need not be particularized, although they give his mature views on many points, especially *La Filosofia della Rivelazione* and the *Protologia*. The entire writings of Gioberti, including those left in manuscript, have been carefully edited by Giuseppe Massari in thirty-six volumes.

See Massari, *Ricordi Biografici e Carteggio* (Naples, 1863); *Lettere di Vincenzo Gioberti e Giorgio Pallavicino* (Milan, 1875); Rev. C. B. Smyth, *Christian Metaphysics* (London, 1851).

GIOJA, MELCHIOR (1767-1828), a distinguished Italian writer on philosophy and political economy, was born at Piacenza in 1767. He was educated at the celebrated college of St Lazare in his native town, and showed special fondness for the philosophical sciences. Apparently he had been destined for the church, but he seems to have given up at an early period the study of theology, and after completing his course at the college spent some years in retirement. His first work was the philosophical treatise *Il nuovo Galateo* (1802), which was followed by the *Logica Statistica*. The arrival of Napoleon in Italy drew Gioja into public life. He advocated warmly the establishment of a republican government, and under the Cisalpine Republic he was named historiographer and director of statistics. After the fall of Napoleon he retired into private life, and does not appear again to have held office. He died in 1828. Gioja's fundamental idea is the value of statistics or the collection of facts. Philosophy itself is with him classification and consideration of ideas. Logic he regarded as a practical art, and his *Esercizioni Logici* has the further title, *Art of deriving benefit from ill-constructed books*. In ethics Gioja follows Bentham, and his large treatise *Del Merito e delle Recompense*, 1818, is a clear and systematic view of social ethics from the utilitarian principle. In political economy this avidity for facts produced better fruits. The *Nuovo Prospetto delle Scienze Economiche*, 6 vols., 1815-17, although long to excess, and overburdened with classifications and tables, contains much valuable material. In particular, Gioja must be credited with the finest and most original treatment of division of labour since the *Wealth of Nations*. Much of what Babbage taught later on the subject of combined work is anticipated by Gioja. His theory of production is also deserving of attention from the fact that it takes into account and gives due prominence to immaterial goods. Throughout the work there is continuous opposition to Smith. Gioja's latest work *Filosofia della Statistica*, 1828, contains in brief compass the essence of his ideas on human life, and affords the clearest insight into his aim and method in philosophy both theoretical and practical.

A notice of Gioja's life is given in the 2d edition of the *Filosofia della Statistica*, 1829. See Ferri, *Essai sur l'histoire de la Phil. en Italie au 19^{me} Siècle*, 1869.

GIORDANO, LUCA (1632-1705), a painter of great immediate celebrity, was born in Naples, son of a very indifferent painter, Antonio, who imparted to him the first rudiments of drawing. Nature predestined him for the art, and at the age of eight he painted a cherub into one of his father's pictures, a feat which was at once noised abroad, and which induced the viceroy of Naples to recommend the child to Spagnoletto. His father afterwards took him to Rome, to study under Pietro da Cortona. He acquired the nickname of Luca Fa-presto (Luke Work-fast). One might suppose this nickname to be derived merely from the almost miraculous celerity with which from an early age and throughout his life he handled the brush; but it is said to

have had a more express origin. The father, we are told, poverty-stricken and greedy of gain, was perpetually urging his boy to exertion with the phrase, "Luca, fa presto." The youth obeyed his parent to the letter, and would actually not so much as pause to snatch a hasty meal, but received into his mouth, while he still worked on, the food which his father's hand supplied. He copied nearly twenty times the *Battle of Constantine* by Julio Romano, and with proportionate frequency several of the great works of Raphael and Michelangelo. His rapidity, which belonged as much to invention as to mere handiwork, and his versatility, which enabled him to imitate other painters deceptively, earned for him two other epithets, "The Thunderbolt" (*Fulmine*), and "The Proteus," of Painting. He shortly visited all the main seats of the Italian school of art, and formed for himself a style combining in a certain measure the ornamental pomp of Paul Veronese and the contrasting compositions and large schemes of chiaroscuro of Pietro da Cortona. He was noted also for lively and showy colour. Returning to Naples, and accepting every sort of commission by which money was to be made, he practised his art with so much applause that Charles II. of Spain towards 1687 invited him over to Madrid, where he remained thirteen years. Giordano was very popular at the Spanish court, being a sprightly talker along with his other marvelously facile gifts, and the king created him a cavalier. One anecdote of his rapidity of work is that the queen of Spain having one day made some inquiry about his wife, he at once showed Her Majesty what the lady was like by painting her portrait into the picture on which he was engaged. After the death of Charles in 1700 Giordano, gorged with wealth, returned to Naples. He spent large sums in acts of munificence, and was particularly liberal to his poorer brethren of the art. He again visited various parts of Italy, and died in Naples on 12th January 1705, his last words being "O Napoli, sospiro mio" (O Naples, my heart's love!). One of his maxims was that the good painter is the one whom the public like, and that the public are attracted more by colour than by design.

At the present day, when the question is not how quickly Giordano could do his work, but what the work itself amounts to, his reputation has run down like the drops of heavy rain off a window, or like one of the figures in his own paintings, in which he was wont to use an excessive quantity of oil. His astonishing readiness and facility must, however, be recognized, spite of the general commonness and superficiality of his performances. He left many works in Rome, and far more in Naples. Of the latter one of the most renowned is Christ expelling the Traders from the Temple, in the church of the Padri Girolamini, a colossal work, full of expressive lazzaroni; also the frescos of S. Martino, and those in the Tesoro della Certosa, including the subject of Moses and the Brazen Serpent; and the cupola-paintings in the Church of S. Brigida, which contains the artist's own tomb. In Spain he executed a surprising number of works,—continuing in the Escorial the series commenced by Cambiasi, and painting frescos of the Triumphs of the Church, the Genealogy and Life of the Madonna, the stories of Moses, Gideon, David, and Solomon, and the Celebrated Women of Scripture, all works of large dimensions. His pupils, Aniello Rossi and Matteo Pacelli, assisted him in Spain. In Madrid he worked more in oil-colour, a Nativity there being one of his best productions. Another superior example is the Judgment of Paris in the Berlin Museum. In Florence, in his closing days, he painted the Cappella Corsini, the Galleria Riccardi, and other works. In youth he etched with considerable skill some of his own paintings, such as the Slaughter of the Priests of Baal. He also painted much on the crystal borderings of looking-glasses, cabinets, &c., seen in many

Italian palaces, and was, in this form of art, the master of Pietro Garofolo. His best pupil, in painting of the ordinary kind, was Paolo de Matteis.

GIORGIONE (1477-1511), the name adopted both by his contemporaries and by posterity for one of the most renowned of Italian painters, signifies George the Big, or Great, and was given him, according to Vasari, "because of the gifts of his person and the greatness of his mind." Like Lionardo da Vinci, Giorgione appears to have been of illegitimate birth. His father belonged certainly to the gentle family of the Barbarella, of Castelfranco in the Trevisan; his mother, it seems probable, was a peasant girl of the neighbouring village of Veduggio; and he was born in or shortly before the year 1477. In histories and catalogues he is now commonly styled Giorgio Barbarella of Castelfranco; but it seems clear that he was humbly reared, and only acknowledged by his father's family when his genius had made him famous. Twenty-seven years after his death, the brothers Matteo and Ercole Barbarella were glad to inscribe the name of Giorgione among the members of their family in whose honour they built and dedicated a monument in the church of San Liberale in their native town. Presently this church was demolished and replaced by a new one. In the course of this operation the inscription in question perished. Not so a more important memorial of Giorgione's greatness, in the shape of an altar-piece which he painted for the same church on the commission of Tuzio Costanzo. Tuzio Costanzo was a famous captain of free lances, who had followed his mistress, the Queen Cornaro, from Cyprus to her retirement in the Trevisan, and at the beginning of the 16th century was settled at Castelfranco. The altar-piece with which Giorgione adorned the chapel of this patron in the old church of San Liberale, was afterwards transferred to the new church, where it remains to this day, so that there is something more than the mere memory of the great painter to attract the lover of art on a pilgrimage to his native town. Castelfranco is a hill fort standing in the midst of a rich and broken plain at some distance from the last slopes of the Venetian Alps. Giorgione's ideal of luxuriant pastoral scenery, the country of pleasant copses, glades, and brooks, amid which his personages love to wander or recline with lute and pipe, was derived, no doubt, from these natural surroundings of his childhood. We cannot tell how long he remained in their midst, nor what were the circumstances which led him, while still, it seems, a boy, to Venice. Once there, we do not hear of him until his genius is, so to speak, full-fledged. He appears all at once as a splendid presence, the observed of all observers; an impassioned musician, singer, lover; and, above all, as a painter winning new conquests for his art. His progress from obscurity to fame, probably under the teaching of Giovanni Bellini, must have been extraordinarily rapid, as he was still very young when he was employed to paint the portraits of two successive doges, and of great captains and princesses such as Gonzalvo of Cordova and Catharina Cornaro. Giorgione effected, in the Venetian school, a change analogous to that effected by Lionardo in the school of Florence,—a change, that is, which was less a revolution than a crowning of the edifice. He added the last accomplishments of freedom and science to an art that at his advent only just fell short of both. Venetian painting towards 1495 had reached the height of religious dignity in the great altar-pieces of Bellini, the height of romantic sentiment and picturesque animation in Carpaccio's series from the legend of St Ursula. The efforts of the school for nearly half a century had been concentrated on the development, with the help of the new medium of oil, of colour as the great element of emotional expression in painting. Giorgione came to enrich the art with a more faultless