

height of his fame, took the peasant boy, with the glad consent of his father, to Florence to be his pupil. Of his early career after this we know no more until we find him at work as the foremost among many scholars employed under Cimabue at the interior decorations of the great memorial church of St Francis at Assisi. This church consists of two structures, one superimposed on the other; it is of the upper and not of the lower church that we speak at present. On the walls of this, a great series of frescos, now more than half obliterated, was painted by the primitive masters of the Tuscan school, including some of older and some of younger standing than Cimabue. The series is in three tiers, the uppermost tier containing scenes from the Old Testament; the next, scenes from the New; the lowest, scenes from the life of St Francis. It is in this last tier that we can discern with certainty the hand of the youthful Giotto. The extent of his participation has been much debated. According to the more probable opinion, it can be traced even in the earlier scenes of the history; but it is in the later scenes only that the hand and promise of the master, the presence of a new and vital spirit, reveal themselves with fulness. Some interval (but the chronology of Giotto's career is at all points obscure) would seem to have elapsed between the execution of these frescos and of others, better known than these, which adorn the lower story of the same structure. In four lunette-shaped spaces in the vaulting of this lower church, Giotto has painted four vast compositions, of which the scheme was dictated to him, no doubt, by some pious and learned mouth-piece of the wishes of the order. One of these exhibits the mystical wedding of Francis with Poverty; a second is an allegory of Chastity; a third of Obedience; a fourth shows the saint glorified in heaven among the angels. To describe and explain these famous compositions would be beyond our scope. The ideas they embody cannot but seem strained and cold when we express them in modern language. Strained and cold, indeed, the ideas would have been in any other age of the world; but we must remember that the religious temperament of that age in Italy gave even to pedantry the colours of passion, and an ardent and solemn reality to the most far-drawn fantasies of devotion. And however cool the private judgment of Giotto in such matters may have been, it is not his private judgment which speaks to us from the painted allegories of Assisi; it is the sincere imagination of the men among whom he lived; it is the ardour and solemnity of the devotional spirit of his race. In one of the transepts of the same lower church there are frescos of the Passion of Christ, and others of the life of St Francis, which modern authorities hold against ancient, most likely with justice, to be also from the hand of Giotto.

Assuming that the later work of the master at Assisi belongs to the year 1296 or thereabouts, we have good evidence that two years afterwards he was working at Rome for the Cardinal Stefaneschi, nephew of Pope Boniface VIII. The remains of his industry in this employment may be seen in a mosaic of the *Navicella*, or Christ saving St Peter from the waves, now preserved in the portico of St Peter's at Rome, and in three panels, kept in the sacristy of the canons of the same church, which originally formed part of a ciborium. It is also recorded that Giotto adorned certain MSS. with miniatures for this patron; and in truth there exists in public libraries a very rare class of MSS., in which the miniatures bear the marks, if scarcely of the hand, at any rate of the immediate influence of Giotto. Lastly, a discoloured fragment of a fresco of the church of St John Lateran shows the figure of Pope Boniface VIII. announcing from a balcony the opening of the famous Jubilee of the year 1300. Soon after this, Giotto was once more in his native city. Recent research

has again thrown in doubt the relative cares of the master and of his pupils in the decorations of the chapel, called by Ghiberti the chapel of the Magdalene, in the Bargello or palace of the Podestà at Florence. These were painted to celebrate the pacification between the Black and White parties in the state, effected by the Cardinal d'Acquasparta as delegate of the Pope in 1302, and consisted of a series of Scripture scenes, besides great compositions of Hell and Paradise. It is in the Paradise that the painter has introduced those groups, typical of pacified Florence, in which occur the portraits of Dante, Brunetto Latini, and Corso Donato, and which, amid the emotion of all who care for art or history, were recovered in 1841 from the white-wash that had overlain them.

The whole central period of Giotto's life, from about 1305 to about 1334, is divided between periods of residence at Florence and expeditions, of which we can in very rare instances trace the date or sequence, undertaken in consequence of commissions received from other cities of the peninsula. He was as much or more of a traveller as was Van Eyck a century later; and his travels exercised as much or more of the same fertilizing and stimulating influence on art in Italy as did those of the great Fleming in the north-west of Europe. The familiar story of the O belongs to a journey to France, which was projected by Giotto but never undertaken. Pope Benedict XI., the successor of Boniface VIII., sent a messenger to bring him proofs of the painter's powers. Giotto would give the messenger no other sample of his talent than an O drawn with a free sweep of the brush from the elbow; but the pope was satisfied, and engaged Giotto to a great salary to go and adorn with frescos the papal residence at Avignon. Benedict, however, dying at this time (1305), nothing came of this commission; and the Italian 14th century frescos, of which remains are still to be seen at Avignon, have been proved to be the work, not, as was long supposed, of Giotto, but of the Siennese master Simone Martini, called Simone Memmi. Another certain date in Giotto's career belongs to the close of the period we have defined. In 1328 he had painted in the palace of the Signoria at Florence a portrait (now lost) of Charles of Calabria kneeling before the Virgin. Two years later he was invited by the father of this prince, King Robert of Naples, to come and work for him in that city. Some frescos in the chapel of the Incoronata had been long erroneously supposed, on the authority of Petrarch, to represent a part at any rate of the industry of Giotto during the three years which he spent at Naples. It is the merit of Messrs Crowe and Cavalcaselle, while conclusively setting aside this tradition, to have called attention to a real and very noble work of the master existing in a hall which formerly belonged to the convent of Sta. Chiara in that city. This is a fresco celebrating the charity of the Franciscan order under the figure of the miracle of the loaves and fishes, with the personages of St Francis and St Clare kneeling on either hand.

Between these two dates (1305 and 1330), Giotto is said to have resided and left great works at Padua, Ferrara, Urbino, Ravenna, Rimini, Faenza, Lucca, and other cities; and in several of these paintings are still shown which bear his name with more or less of plausibility. But among them it is at Padua only that his authentic and mature powers can really be studied, and that in perhaps the greatest and most complete series of creations of all that he has left. These are the frescos with which he decorated the chapel built in honour of the Virgin of the Annunciation by a rich citizen of the town, Enrico Scrovegni, and called sometimes the chapel of the Arena, because it is on the site of an ancient amphitheatre. Since it is recorded that Dante was Giotto's guest at Padua, and since we know

that it was in 1306 that he came from Bologna to that city, we may conclude that to the same year, 1306, belongs the beginning of Giotto's great undertaking in the Arena chapel. The scheme includes a Saviour in Glory over the altar, a Last Judgment over the entrance door, and on either side a series of subjects from the Old and New Testaments and the apocryphal Life of Christ, painted in three tiers, and lowest of all, a fourth tier with emblematic Virtues and Vices in monochrome, the Virtues being on the side of the chapel which is next the incidents of redemption in the entrance fresco of the Last Judgment, the Vices on that side which is next the incidents of perdition. There is no other single building, or single series of representations, in which the highest powers of the Italian mind and hand at the beginning of the 14th century may be so well studied as here. In the same city, the great Franciscan church of St Antonio contains also the remains of works by the master. And it was still for the same order, in their renowned church of Santa Croce, that Giotto executed most of the paintings which mark the periods of his residence in Florence. Besides a vast altar-piece or panel for the Baroncelli chapel, he decorated with frescos the walls of a number of private chapels in this church. The Baroncelli altar-piece still exists; the only chapels of which the frescos have been uncovered are those of the Bardi and Peruzzi. Nor are these the only walls in Florence which to this day bear record of the powers of Giotto—without taking into account many that are attributed to him, but are really by the hand of pupils like Taddeo Gaddi or Puccio Capanna, or of weaker followers like Giottino, Giovanni da Milano, or Agnolo Gaddi.

Meantime, Giotto had been advancing, not only in fame, but in years and in prosperity. He was married young, and had, so far as is recorded, three sons, Francesco, Niccola, and Donato, and three daughters, Bice, Caterina, and Lucia. He had added by successive purchases to the plot of land inherited from his father at Vespignano. His fellow-citizens of all occupations and degrees delighted to honour him. And now, in his fifty-eighth year, on his return from Naples by way of Gaëta, he received the final and official testimony to the esteem in which he was held at Florence. By a solemn decree of the Priori (April 12, 1334), he was appointed master of the works of the cathedral of Sta. Reparata (subsequently and better known as Sta. Maria del Fiore), and architect of the city walls and of the towns within her territory. Dying in 1336, he only enjoyed these dignities for two years. But in the course of these two years he had found time not only to make an excursion to Milan, on the invitation of Azzo Visconti and with the sanction of his own Government, but to plan and in part to superintend the execution of two monuments of architecture, of which the one remaining is among the most exquisite in design and richest in decoration that were ever conceived by man. These were, the west front of the cathedral, and its detached campanile or bell tower. The cathedral front was barbarously stripped of its enrichments in a later age, and stood naked until the other day, when the city of Florence undertook to restore it in a modern imitation. The campanile remains, except for inconsiderable repairs, as it was left by the pupils of Giotto after their master's death; and in the consummate dignity as well as consummate delicacy of its design, in its fair proportions and in the opulent but lucid invention and appointment of its details, in the thoughtfulness and pregnant simplicity of its sculptured histories, it is the most fitting crown and monument of a strong and memorable career.

A complete bibliography of the earlier as well as the more recent authorities on Giotto would here be out of place. The main materials and references will be found in the following:—Vasari, ed. Lemonnier, vol. i. pp. 309 sqq.; Crowe and Cavalcaselle, *Hist. of*

Painting in Italy, vol. i. chaps. 8 to 11; Ernst Förster, *Geschichte der Italienischen Kunst*, vol. ii. pp. 211 sqq., and E. Dobbert in article "Giotto" in *Dohme's Kunst und Künstler*, vol. iii. (S. C.)

GIOVINAZZO, a town of Italy, in the province of Bari, about 11 miles from Bari, on the railway from Otranto to Bologna. Situated on the coast, it has a small harbour, and carries on an export trade in the olives, almonds, and carobs produced in the vicinity. It is also the seat of a bishop, and possesses a cathedral, a castle, and a famous *ospizio* or poorhouse, which was founded by Ferdinand I. of Naples, and is now used partly for the education of foundlings and orphans, and partly for the reformatory treatment of juvenile criminals. Cloth, carpets, thread, and shoes are among the manufactures of the place, and the children of the *ospizio* are largely trained in such industries. Whether the identification with the ancient town called Netium or Natiolum be well founded or not, it is certain that Giovinazzo was in existence at a very early date, and some portions of its sea-wall are supposed to belong to the later Roman period. The population of the town in 1875 was 8902, and of the commune 9108.

GIOVIO, PAUL. See JOVIUS.

GIPSIES, a wandering folk scattered through every European land, over the greater part of Asia and North America, and along the northern coast of Africa. Bell of Antermomy speaks in his *Travels* (1763) of meeting at Tobolsk a band of sixty Tziggany on their way to China; Koster describes the Brazilian Ciganos (*Travels in Brazil*, 1816); and at the present day cases of Gipsy emigration to Australia are not unknown. No general estimate can be formed of their numbers outside Europe, but travellers agree that they are very numerous in Persia (3000 families in 1856), Armenia, Asiatic Turkey (67,000 in 1877), and Egypt (one alone of the three chief tribes, the Ghagars, being reckoned at 16,000); whilst in America, besides a multitude of British Gipsies, Gipsies from Spain, France, Germany, and Hungary are not unfrequent. The total, 700,000, at which Miklosich placed (1878) the European Gipsies, fairly agrees with the following fragmentary statistics. Turkey, before its late dismemberment, contained 104,750 (9537 in Bosnia and the Herzegovina in 1874); Servia had 24,691 in 1874, Montenegro 500 in 1873; and in Roumania there are from 200,000 to 300,000, according to the varying estimates of Cretzulesco (1876) and the *Annuaire général officiel de Roumanie* (1874). In 1876 Austria counted about 1000 (13,500 in Bohemia in 1846), and Hungary 159,000 (78,923 in Transylvania in 1850, and 36,842 in Hungary proper in 1864); while Spain is credited with 40,000, France with from 2000 to 6000 (700 in the Basque country), Germany and Italy together with 34,000 (!), and Scandinavia with 1500. In Russia their number in 1834 was stated at 48,247, exclusive of Polish Gipsies, in 1844 at 1,427,539, and in 1877 at 11,654.¹

Names.—Just as in every European land the Gipsy calls "Gentiles" (*i.e.*, non-Gipsies) *gajé*, he calls himself *Rom*, "a man or husband." This word *Rom*, connected by Paspatis with the name of the Indian god *Râma*, is by Miklosich identified with the Sanskrit *doma* or *domba*, "a low-caste musician."² Of names conferred by "Gen-

¹ In England the census of 1871 gives the number of "vagrants and Gipsies" as 2280, in Scotland of "vagrants" as 1793. These figures, however, while they include a good many non-Gipsy tramps and show-people, exclude all house-dwelling Gipsies, besides the Gipsy horse-dealers, basket-makers, hawkers, and tinkers, entered under their several headings, and are therefore utterly valueless.

² *Sinté*, another appellation current among the Gipsies of Germany, Poland, and Scandinavia, and possibly connected with the *Zincalo* of the Gitanos, has been likewise variously derived from the Sanskrit *Sindhu* (Indus), and from the Romani *sindó*, "famous," whilst Bataillard identifies it with the *Sivrics* or *Sivrics* of Homer, Strabo, &c. (*cf.* Pott, i. 32-35).

year Marsden was independently led to a like discovery. The conclusion that the Gipsies wandered forth from India is now almost universally accepted, but when, or from what part of India, are questions on which few have done more than idly speculate. Whether Romani is derived from Hindi, Marathi, &c., can only be determined by minute investigations, which, long neglected, are now being carried on by various Orientalists. They have at least established that Romani stands in the relation of a sister, not a daughter, to the seven principal New Indian dialects. Its forms are often more primitive than theirs, sometimes than those of Pali or the Prakrits, e.g., *vast*, "hand" (Sanskrit *hasta*, Pali *hattha*), *kashit*, "wood" (Sanskrit *kāshītha*, Pali *kattha*), *vusht*, "lip" (Sanskrit *osītha*, Pali *ottha*), *trash*, "fear" (Sanskrit *trāsa*, Pali *tas*), *trin*, "three" (Sanskrit *tri*, *trīṇi*; Pali *tī*, *tinī*), and *pral*, "brother" (Sanskrit *bhṛātā*, Pali *bhāta*). And while the archaisms of Romani forbid us to derive it from Hindi or Marathi, some of its seemingly modern forms are the result of independent development. On the other hand, our knowledge of Romani itself, and of the multitudinous spoken dialects of India, is not at present sufficient to warrant our pronouncing the former more primitive than any of them; and as a fact many of its archaisms may be paralleled in the languages of Dardistan and Kafiristan (cf. Miklosich, *Beiträge*, iv. 45-54). Thus there are difficulties on both sides in the way of adjudicating between the opinions of Ascoli and Miklosich. The former maintains (*Saggi Indiani*, vol. ii., 1875), that Romani, preserving certain consonantal *nexu*s which had almost entirely disappeared at the epoch of the most ancient Prakrit texts, approaches Sanskrit more nearly even than Pali—conclusions, he observes, that harmonize well with Bataillard's pre-historic theory. Miklosich, on the other hand, opposes that theory in Meyer's *Konversations-Lexikon* (3d ed. 1878), where he infers from the agreement of Romani in its phonetic laws and system of case-endings with the modern Aryan languages of India that the emigration cannot have taken place till these were formed, i.e., until after the Prakrit period.

In Europe Miklosich distinguishes thirteen Romani dialects—the Greek or Turkish, Roumanian, Hungarian, Moravo-Bohemian, German, Polo-Lithuanian, Russian, Finnish, Scandinavian, Anglo-Scottish, Italian, Basque, and Spanish. To these should be added the Welsh, which, generally unintelligible to the English Gipsy, is one of the most perfect, as it has also been the least studied, of all the dialects. As a general rule, the further these dialects remove from Turkey, the more corrupt have they become, so that the Gipsies of Spain, of Scandinavia, and in great measure of England, know no case or verb endings other than those of the lands of their adoption. From Turkish Romani, therefore, and Welsh the following examples will be drawn. The Turkish (marked T.) are taken from Paspati; the Welsh (W.) are derived from letters and stories written by John Roberts, the oldest living harper, whose thorough knowledge of his language is probably unique.

The definite article, wanting in Asia, is supplied in every European dialect by the Greek δ and ἡ—δ for the masculine, ἡ for the feminine and the oblique cases, e.g., W. *Polchdas ow bearengaro e vaver tringengey*, "the sailor asked the other three," *E colley pendas*, "the Gipsy woman said." The indefinite article, in some dialects supplied by *yek*, "one," is still omitted by the Welsh and the "deeper" English Gipsies, e.g., *Yeker porro gougo ta porrey gougy jivenes undra borro veshestay*, "once (an) old man and (an) old woman were living in (a) great wood." Romani has no trace of either a dual number or a neuter gender. Excepting monosyllables, most of its nouns terminate in -o (masc.) and -i (fem.), as *raklo*, "lad," *rakli*, "girl." Masculine nouns ending in a consonant form their feminines in -ni, as *rom*, "husband," *romni*, "wife." Inanimate objects are indifferently masculine or feminine: to the former belonging *gav*, "town," and *gad*, "shirt;" to the latter *nok*, "nose," and *bok*, "hunger." *Rom*, "a husband," and *rakli*, "a girl," are thus declined in Turkish Romani:—

	SING.		PLUR.	
Nom.	Rom	Rom-á	Rakli	Rakli-á
Acc.	Rom-és	Rom-én	Rakli-á	Rakli-én
Gen.	Rom-éskoro	Rom-éngoro	Rakli-ákoru	Rakli-éngoru
Dat. i.	Rom-éste	Rom-énde	Rakli-áte	Rakli-énde
Dat. ii.	Rom-eske	Rom-énghe	Rakli-áke	Rakli-énghe
Instr.	Rom-ésa	Rom-énda	Rakli-ása	Rakli-énda
Abl.	Rom-éstar	Rom-éndar	Rakli-ástar	Rakli-éndar
Voc.	Róm-a	Rom-ále	Rakli-e	Rakli-ále

Here the so-called genitive is in reality an adjective. It precedes and agrees in gender with its noun, e.g., T. *e dervishékeri rakli*, "the dervish's daughter;" W. *sonekaisko mochtó*, "a golden box," and *dakey pen*, "mother's sister." Welsh Gipsies often use the dative where we should look for the genitive, as in *Te pogerel yek e herrenday ow vodrestay*, "to break one of the legs of the bed." Datives and instrumentals are formed by suffixing to accusatives the separable post-positions *te* or *ke*, "to," and *sar*, "with;" and the -*tar* of the ablative (also occurring in *á-tar*, "whence," lit. "where from") Pott (l. 188) compares with the Pali adverbial ending -*o*—Sansk. *tas*—Lat. *-tus* in *calitus*. In most European Romani dialects considerable confusion has arisen in the use of the oblique cases, but Welsh Gipsies employ the following rightly enough: Sing. acc. *te díckel ow krullissá*, "to see the king;" dat. masc. *te díckel pesko jivamaskay*, "to look for his living;" dat. fem. *pendas e gougeakey*, "she said to the woman;" inst. *rokkerdas ow krullissá*, "he spoke with the king;" voc. *Ria*, "Sir!"—Plur. acc. *te patsell e callen*, "to believe the Gipsies;" dat. *te kerrav les undra chichaw grengy*, "to make it into shoes for horses;" voc. *Chovollay*, "mates!" Nouns ending in -*o* form their plural in Welsh, as in Turkish Romani, in accented -*é*, e.g., *chavay*, "children" (sing. *chávo*), and *chiriklay*, "birds" (sing. *chiriklo*); other nouns form it in -*a* or -*ta*, as *cháia*, "girls" (sing. *cháit*), *tema*, "lands" (sing. *tem*), *penya*, "sisters" (sing. *pen*), &c. Of adjectives it need only be remarked that, with rare exceptions, they end in -*o* (masc.) and -*i* (fem.), and form the plural in -*é*, e.g., W. *Java te kerra esa te rigeren tomen tatay*, "I go to make clothes to keep you (plur.) warm." The termination of the comparative is -*der*, e.g., W. *porro*, "old," *poradare*, "older;" and the want of a true superlative is frequently supplied, as in French, by prefixing the definite article to the comparative, e.g., W. *con ses ow poradare*, "who is the eldest." Romani pronouns present an interesting study, since everywhere they have been better preserved than any other parts of speech. Turkish Romani gives me, "I," *nan*, "me," *amén*, "we," &c., and tu, "thou," *tut*, "thee," *tumén*, "ye" (lit. thou-we), &c., all of which forms are employed by English and Welsh Gipsies. How strikingly indeed the Turkish and Welsh dialects agree may be seen from the instances following these paradigms, taken from Paspati, of *on*, "he," *óti*, "she," and *ol* (Bohemian Romani, *jon*) "they":—

	SING.		PLUR.	
Nom.	ov	óti	ol	léngha
Acc.	les	la	len	lénja
Gen.	léskoro	lákoru	lénkoru	lénjar
Dat. i.	léste	láte	lénde	lénjar

Now in Welsh Romani we find: SING. MASC. nom. *Pendas yov*, "said he;" gen. *lesko pickoo*, "his shoulder;" acc. *cordas les poley*, "he called him back;" dat. i. *deyas lestay*, "he gave him;" dat. ii. *chotchey ow Rye lestay*, "quoit the gentleman to him;" inst. *bitcherdas vaver yek lessa*, "he sent another one with him;" SING. FEM. nom. *yoi comdas les*, "she loved him;" gen. *unrea lacko nogo drom*, "in her own way;" acc. *yov comdas la*, "he loved her;" dat. i. *aney joneles yov chomaney trostel tatay*, "whether he knew something about her;" dat. ii. *jalla te díckel lokey*, "he goes to look for her;" inst. *comessa to te jas lasa*, "wilt thou go with her?" PLUR. nom. *yon jivenes*, "they were living;" gen. *sava c chava bitcherana lengo camyben*, "all the children send their love;" acc. *comnos tokey te bichaves len*, "I should like you to send them;" dat. i. *trostel lenday*, "about them;" dat. ii. *poichdas lengey*, "he asked them;" instr. *poichday leskey so wantines lena*, "they asked him what he wanted with them;" abl. *te tardel lovo fram lenda*, "to extract money from them," where the English "from" is redundant. That nineteen out of the twenty-one forms of the Turkish dialect should be preserved in the Welsh after a separation of four centuries, Romani, moreover, being an unwritten language, is singular; hardly less striking is the similarity in the use of the reflexive pronoun *pes*, "himself" or "herself," e.g., W. *díckel pesko drom glan pestay*, "he sees his way before him;" *ow Jack rivedas pes*, "Jack dressed himself;" *te den pengó lovo*, "to give their money;" *e trin marsh gillay pengay*, "the three men went away" (lit. "went to themselves," a curious use). The third pronoun, *lo*, "he," "she," "it," and *lé*, "they," commonly only used after the auxiliary verb "to be," is also noteworthy, as playing an important part in the formation of the verb. Instances of its use are—W. *postey seso kinno*, "till he was tired;" *vasavec chibalengercy ses le*, "she was a foul-tongued woman;" *trashaday seslay*, "they were frightened." The auxiliary verb runs in Turkish Romani: PRES. sing. *isóm*, *isín*, *isí* (*astí* in Asiatic R.); plur. *isám*, *isán*, *isá*; IMPERF.

sing. *isómas*, *isánas*, *isás*; plur. *isómas*, *isánas*, *isás*. And in Welsh Romani occur the forms, *shom*, "I am;" *shán*, "thou art;" *se*, "he is" or "they are;" *sham*, "we are" (e.g., *sham betcherda te las a kai filashin*, "we are sent to get this mansion"); *shen*, "ye are;" *shomas*, "I was;" *shennes*, "thou wert" or "ye were;" *ses*, "he was" or "they were." The terminations of the present indicative in Turkish Romani are: SING. -*va*, -*sa*, -*la*; PLUR. -*sa*, -*na*, -*na*, which are joined immediately to the verbal stem (identical with the imperative) if it is monosyllabic and ends in a vowel, but otherwise are connected with it by a vowel. For example, *lá-va*, "I take;" *lá-sa* (*lé-sa*), *lá-la* (*lé-la*), *lá-sa*, *lé-na*, *lé-na*; and *ker-á-va*, "I make;" *ker-á-sa*, &c. Welsh Romani retains all these forms, e.g., *bitcherava*, "I send;" *shonasa*, "thou hearest;" *penela*, "he says;" *bitcherasa*, "we send;" *vena*, "ye come;" *bitcherena*, "they send." In -*va* (-*mí* in Asiatic R.), -*sa*, and -*la* (cf. *lo* above) may be recognized the first, second, and third personal pronouns; the *n* of the second and third persons plural may be compared with the *n* in *romén*, "husbands." The imperfect is formed from the present by the suffix of -*s*, or, in the Hungarian dialect, -*hi*, e.g., T. *keráva-s*, "I was making;" Hung. *kamasa-hi*, "thou wast loving;" W. *salles*, "he was laughing," *jivenes*, "they were living." This -*s* or -*hi* is the third person singular of the auxiliary verb, *ist*, "it is," so that literally *kerávas* means "I make+it is" (some time ago). Perfects are compounded of participles—ending in -*do* (rarely -*to*), -*lo*, and -*no*—and the auxiliary verb. Thus from T. *piráva*, "I walk," part. *pirá*, comes *pirá-óm*, "I walked," *pirá-án*, "thou walkest," *pirá-ás*, "he walked," &c.; and from *dáva*, "I give," part. *dínó*, *dínóm*, "I gave." Here too the Welsh agrees generally with the Turkish dialect, e.g., *kerdom*, "I made," *kerdán*, "thou madest," *kerás*, "he made;" but *kerán*, "we made," should properly be *keráns*; and for the third person plural Welsh R. like the German and other dialects, simply employs the plural participle, as *dícketta*, "they saw." In Continental dialects a pluperfect is formed from the perfect by adding to it -*as* or -*ah*, just as the imperfect from the present; and for a future *kama-* (*kamava*, "I love, wish, or will") is prefixed to the present, e.g., *kama-keráva*, "I will do," *kama-kerésa*, "thou wilt do," &c. The sign of the subjunctive, which supplies the place of an infinitive, is the conjunction *te*, "that," prefixed to the indicative, which usually drops its vowel-ending, e.g., T. *teréla dúi lav te pénel túke*, "he has two words to tell (lit. that he tells) you;" W. *trashaday seslay te dícken man*, "they were frightened to see (lit. that they see) me." Enough has been said to show that Romani is not so utterly "degraded in its grammar" as Max Müller has declared it to be; and the following short Welsh Gipsy story (printed literature from Roberts) will illustrate some of the foregoing remarks:—

Yeker a doi ses bearengaro ta vaver store morsh; yek ses Once there were (a) sailor and other four men; one was peltanengero, ta ow vaver ses koramangaro, ta sivamangaro, (a) blacksmith, and the other was (a) soldier, and (a) tailor, to pallano ses kirohimaekaro. Ow bearengaro potchedas e and the last was (an) innkeeper. The sailor asked the peltanengaro te vel apra ow dorsav. Ow peltanengaro pendas, blacksmith to come on the sea. The blacksmith said, "Nau, shom te ja te kerra bootte." "So se tero bootte?" "Te "No, (I) am to go to do work." "What is thy work?" "To tasarra sastarn," chotchey ow peltanengaro, "ta te ker ovles undra heat iron," quoth the blacksmith, "and to make it into chichaw grengy." Potchedas ow bearengaro e vaver trinengey te shoes for horses." Asked the sailor the other three to ven adra ow bearo. Ow koramangaro pendas ta jalla te kel come in the ship. The soldier said that he goes to make moyaben ta javaben; to sivamangaro pendas, "Shom te ja te facings and marching; and the tailor said, "(I) am to go to kerra esa te rigeren tomen tatay." A ow kirohimaekaro pendas, make clothes to keep you warm." And the innkeeper said, "Java ma te kerra lovina te kel tomen matay, te jan saw "Go I to make beer to make you drunk, that may go all to menday kai ow Beng." Okke saw dolestay. you to the Devil." Here (is) all to that (i.e., of that).

The Romani vocabulary reveals positively, and negatively the route by which the Gipsies must have entered Europe, and the various ways by which they have since dispersed to their present quarters. The absence, for instance, of Arabic elements from every European dialect disproves a common belief that the earliest immigrants may have landed in the Balkan peninsula from Egypt. On the other hand, the presence of Persian and Armenian words shows that they must have traversed and halted in the lands where those languages are spoken. Among the Persian are *devrúdi*, "sea," *poshóm*, "wool," *vesh*, "forest," *ambról*, "pear," and *avgin*, "honey;" whilst the Armenian words number twenty-six, according to Miklosich—*grast*, "horse," *chor*,

"deep," *lotór*, "a piece," *mortí*, "skin," &c. Again, every dialect presents a large number of Greek words, testifying to the long residence of the Gipsies in a Greek-speaking land. In the German Romani dialect Miklosich reckons forty-two, besides the article, in the English thirty, which latter number might be certainly augmented. Alike in Russia and Spain, England and Hungary, Gipsies call a road *drom* (*δρόμος*), time *cháiros* (*καιρός*), a horseshoe *petal* (*πέταλον*), a hat *stadi* (*σκιάδι*), &c.; in every land of Europe *épta*, "seven," *óchtá*, "eight," and *énia*, "nine," have superseded the *haut*, *asch*, and *nau* of Asiatic Gipsies. This identity of their borrowed words disproves the view that the Gipsies of different European countries are the result of successive immigrations. Next to the Greek, and almost more numerous than they, come the Slavonic elements. Miklosich cites 70 from the German dialect, 30 from the English, and from the Spanish 46, among them being *krális*, "king," *kitchima*, "inn," *mátschka*, "cat," *lovina*, "ale," and *plashá*, "cloak." Similarly English Romani contains Wallachian, Magyar, German, and French words, showing that the Gipsies reached England after wandering among Greeks, Slavs, Magyars, Germans, and French. It must not, however, be inferred from the foregoing that Romani is essentially other than an Indian speech. The Gipsies' linguistic pilferings form but a small percentage in the 2332 articles gathered together by Pott. And though some of these articles, founded on error, must be struck out, their place might be more than filled up by omissions; and the sum total is largely multiplied when one considers how many derivatives are grouped under a single head. Altogether, the entire stock of Romani words probably exceeds 5000, though the number known to any individual Gipsy is often small.

Elements of Literature.—The Gipsies have no literature worthy of the name—nothing but some rude ballads, some love and dance songs, and a considerable mass of folk-tales. Valuable from a linguistic point of view, the songs have little merit of their own, and seem to be mainly echoes of Gentile strains. The folk-tales, however, would possibly repay a keener investigation than they have yet received. Alike in Wales and Turkey they may be identified with those of other Aryan races; scarce one has yet been published but its counterpart may be found in Grimm's, Ralston's, or other collections of European folk-lore. For instance Paspati's third story, taken down at Constantinople from a Gipsy professional *raconteur*, is unquestionably the same as Grimm's *Treuer Johannes*. Similarly in the Bukovina we meet with Romani versions of *Das tapfere Schneiderlein*, *Die zwei Brüder*, &c., whilst *Nazdrivánu* may be matched from Ralston's *Russian Folk-tales*, p. 73, and frequent mention is made of the waters of life and death, of hills that butt together like rams (cf. Ralston, p. 236), and of other features common in Slavonic folk-lore. This resemblance of Romani to Gentile stories may be explained (1) by the common origin of the Aryan races, (2) by the Gipsies having borrowed from the nations among whom they wander, or (3) by these nations having received their stories from the Gipsies. Probably all three explanations are true by turns, but the first is sometimes excluded by an identity of details too close to have been preserved through untold ages, and as to the second it is hard to see how a story current at Paderborn should have travelled eastward to Constantinople, especially as Paspati's tales, enshrining words and phrases otherwise obsolete, are plainly of some antiquity. Accordingly the third explanation, that the Gipsies may have carried *Treuer Johannes* and other stories westward with them, deserves consideration. Some of the Gaelic stories collected by Campbell were, it should be remarked, taken