

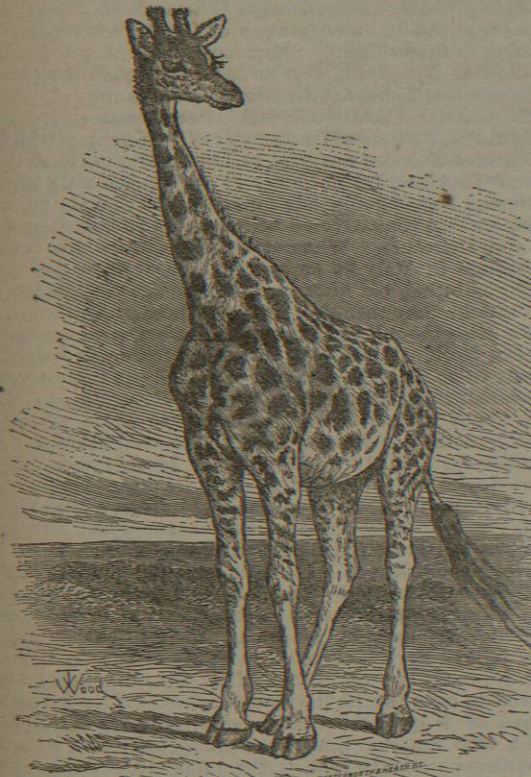
(Bombay, 1849). We have seen that the dialect of the Turkish Gipsies has remained unchanged for near five centuries, and the Jats are said to "preserve their vernacular tongue wherever they go." Supposing Gipsies then to have broken off from the main Jat stem so late as the eleventh, or even as early as the fifth century A.D., we should look for a striking resemblance between Játaki and Romani. Compare, however, with the foregoing paradigms the following from Burton's grammar:—SING. nom. *ghorá*, "a horse;" gen. *ghore-dá*; dat. *ghore-nán*; acc. *ghorá*; abl. *ghore-te* or *-ton*, "from a horse;" PLUR. nom. *ghore*; gen. *ghorián* or *ghore-dá*; dat. *ghorián nán*, &c. The Játaki third personal pronoun, again, runs:—SING. nom. *uá*, "he;" gen. *usádá*; dat. and acc. *usán*; abl. *usté*; PLUR. nom. *uá*; gen. *uhindá*, &c.: its verbal formation is almost equally unlike the Romani. In the face of the great unlikeness of Romani and Játaki one may well concur with Bataillard in the rejection of this theory, and proceed to consider the later views of that writer as advanced in *Les Origines des Tsiganes* (Par., 1875), *Les Tsiganes de l'Áge du Bronze* (Par., 1876), and *État de la question de l'ancienneté des Tsiganes en Europe* (Par., 1877). He now believes the Gipsies to have existed in Europe from immemorial times,—a conclusion to which he is led by the absence of any record of their passage across the Bosphorus, by their enslaved condition in Wallachia in the 14th century, by the casual notices cited above of their presence at a still earlier date, and by their present monopoly of metallurgical arts in South-Eastern Europe. These mainly negative proofs lose some of their force when we remark that neither is any record known to exist of the passage of Gipsies to England, Scotland, or America; and that at Corfu in 1346 (*i.e.*, in historic times) we read of Gipsies being reduced to vassalage. Assuredly it is a mighty leap from the Athingani of the 9th century A.D. to the Sigynnae of Herodotus (v. 9), whom Bataillard claims for the ancestors of the Gipsy race. The strength, however, of the theory lies less in attempted identifications than in its explanation of the unsolved problem, What was the race that carried bronze to Northern and Western Europe? Referring for a general survey of the question to the article *ARCHÆOLOGY*, to E. Chantre's *Áge de Bronze* (4 vols., Paris, 1877), and to Lubbock's *Prehistoric Times* (2d ed., London, 1869), we extract from the last-named work the following passages:—"The absence of implements made either of copper or tin seems to indicate that the art of making bronze was introduced into Europe, [a view confirmed by the fact that] wherever we find the bronze swords or celts they are the same, not similar in character, but identical. . . . The discovery of moulds proves that the art of casting in bronze was known and practised in many countries. Hence it appears most probable that the knowledge of metal is one of those great discoveries which Europe owes to the East. . . . The implements of bronze appear to have belonged to a race with smaller hands than those of the present European nation. . . . As regards the smallness of the hands, we must remember that Hindus share this peculiarity with Egyptians. . . . The Phœnicians were well acquainted with the use of iron. . . . We have still very much to learn in regard to the race by whom the knowledge of metal was introduced into our continent." Each passage suggests or is explained by the supposition that this was no other than the small-handed and eastern Gipsy race. The Calderari work exclusively in copper, never in iron; no Gipsy bronze-smith would have spoilt his trade by introducing iron. Traces might perhaps yet be found in Norway of the workings of a band of Calderari, who visited that country in 1874; and certainly the utensils they wrought in France were exactly similar to those that they wrought in Norway. Bataillard's theory is strengthened by the fact that so high an authority as M. de Mortillet—who is followed by Chantre and Bur-nouf—had been independently led to a like conclusion in 1874. Its strongest confirmation, however, is the important discovery of Dr Kopernicki that in Eastern Galicia there survive to the present day certain *Zlotars* (Ruth. "goldsmiths"), Gipsy workers in bronze, whose processes Bataillard minutely describes in *Les Zlotars* (Paris, 1878). Difficulties there are in accepting the theory:—the unsettled question of the antiquity of the Romani tongue; the yawning chasm of a thousand years; above all, the unnoticed fact that nearly all the metallurgical terms of Romani seem to be borrowed from Greek—*kalás*, "tin" (*καλάσι*); *klárikoma*, "copper" (*χάλκιμα*); *molit*, "lead" (*μολύβισσι*); *kakkeú*, "kettle" (*κακάβη*); *amúti*, "anvil" (*ἀμόνι*); *rits*, "file" (*βιμή*); *svúti*, "hammer" (*σφυρή*); *kviláni*, "pincers" (*ξύλαβισσι*); *karfin*, "nail" (*καρφί*); *klidi*, "key" (*κλειδί*); *gampána*, "bell" (*καμπάνα*); and *pétalo*, "horseshoe" (*πέταλον*). This looks like an insuperable objection, since certainly no Calderari of to-day would borrow from French or German the names for these the most familiar objects of his long-practised calling; and unless Bataillard be prepared to maintain that Greek took the terms from Romani, not *vice versa*, his theory falls.

*Bibliography.*—The literature on the Gipsies is richer in appearance than in reality. Miklosich (i. 54-59) and Bataillard (*Les derniers Travaux relatifs aux Bohémiens*, Paris, 1872) give the titles of 118 works, a number which might be largely increased. But many of these "works" are articles hidden away in periodicals, as "The

English Gipsies," by the Rev. S. James, in *The Church of England Magazine*, 1875; many are mere rehashes of earlier publications. Imperfect though it be, Grönnann's *Historischer Versuch über die Zigeuner* (1783; 2d and enlarged ed., Gitt., 1787; Eng. translation by M. Raper, 1787) remains the only attempt at a full history of the Gipsy race; its grave deficiencies are best supplied by Sprengler's *Dissertatio historico-juridica de Cingenis sive Zigeunis* (Leyden, 1839), by Hopf's *Einwanderung der Zigeuner in Europa* (Gotha, 1870), by the historical portions of Miklosich's work, and above all by Bataillard's *De l'Apparition et de la Dispersion des Bohémiens en Europe* (Paris, 1844), *Nouvelles Recherches* (Paris, 1849), and *État de la Question*, &c. (Paris, 1877). On the language viewed as a whole the chief authorities are—*Die Zigeuner in Europa und Asien* (2 vols., Halle, 1844-45), by A. F. Pott; *Zigeunerisches* (Halle, 1865), by G. H. Ascoli; and *Ueber die Mundarten und die Wanderungen der Zigeuner Europas* (8 parts, Vienna, 1872-78), and *Beiträge zur Kenntniss der Zigeunermundarten* (4 parts, Vienna, 1874-78), by F. von Miklosich. From works on the Gipsies of different European lands the following may be given as a selection (the more important being marked with an asterisk):—for Turkey, *Études sur les Tchinghianés* (Constan., 1870), by A. G. Paspatis; for Roumania, the unsatisfactory *Grammaire, Dialogues, et Vocabulaire de la Langue des Cigains* (Paris, 1868), by J. A. Vaillant; for Hungary, *A cigány nyelv etenci* (Pesth, 1853), by J. Bornemisza; for Bohemia, *Řománi Cizib* (Prague, 1821), by A. J. Puchmayer; for Germany, *Die Zigeuner in ihrem Wesen und ihrer Sprache* (Leipzig, 1863), by R. Liebhich; for Poland, *Ejs historyczny tudu cygánskiego* (Wilna, 1830), by T. Narbutt; for Russia, *Ueber die Sprache der Zigeuner in Russland* (St. Pet. 1853), by O. Böhlingk; for Norway, *Beretning om Fante- eller Landstrygerfolket i Norge* (5 parts, Christian., 1850-65), by E. Sandt; for Denmark, *Talere og Natmandsfolk i Danmark* (Copenh., 1872), by F. Dyrland; for England, *The English Gipsies and their Language* (London, 1873), by C. G. Leland, *Romano-Lavo-Lit: Word-book of the English Gipsy Language* (1874), by G. Borrow, and *The Dialect of the English Gipsies* (1875), by B. Smart and H. T. Crofton; for Scotland, *A History of the Gipsies* (London, 1865), by W. Simson; for Italy, *Zigeunerisches* (Halle, 1865), by Ascoli; for the Basque Country, *Vocabulaire de la Langue des Bohémiens habitant les Pays Basques Français* (Bord., 1862); for Spain, *The Zincali* (2 vols., Lond., 1841; new ed. 1873), by Borrow. From works on non-European Gipsies selection is unnecessary, since their sum total is as follows:—"Ueber die Sprache der Zigeuner in Syrien," by Pott, in *Zeitschrift für die Wissenschaft der Sprache* (Berlin, 1846); *Reisen durch Syrien, Palästina, &c.* (Berlin, 1854), by U. J. Seetzen, containing a Syro-Romani vocabulary; *"The Gipsies of Egypt,"* in the *Journ. of the Roy. Asiatic Soc.* (Lond., 1856), by Captain Newbold, comprehending vocabularies from Egypt, Syria, and Persia; *"Die Zigeuner in Egypten,"* in *Petermann's Mittheilungen* (Gotha, 1862), by A. von Kremer; *Notes et Questions sur les Bohémiens en Algérie* (Paris, 1874), by P. Bataillard; and *Travels in the East* (Lond., 1823), by Sir W. Ouseley, vol. iii. of which gives a Karáchi vocabulary. To these may be added the specimens of the Gipsy dialects of Asia Minor, furnished by Paspatis, and vocabularies from Armenia and Siberia in Miklosich's *Beiträge* (iv. pp. 33-41). (F. H. G.)

**GIRAFFE** (*Camelopardalis giraffa*), a mammal belonging to the ruminant group of the Artiodactyle Ungulates, and the single living representative of the family *Camelopardalidae*. Intermediate between the members of the deer and ox families, the giraffe differs from both in having neither true horns nor antlers. It possesses however two solid, bony, and persistent appendages, attached partly to the frontal and partly to the parietal bones; and not to the former only as in the true horned ruminants, and these, unlike the processes of the latter, are distinct bones, separable, at least in the young animal; from those of the forehead. These horn-like peduncles are completely covered over by the skin of the forehead, and are terminated by a tuft of bristles, while in front of them there is a protuberance caused by a thickening of the bone, sufficiently prominent in the male to have been frequently described as a third horn. The giraffe is the tallest of existing animals, measuring usually from 15 to 16 feet high—the females being somewhat less—but attaining in the largest examples a height of 18 feet. This exceptional elevation is chiefly due to its great length of neck and limb, the cervical vertebræ, although only seven in number as in other mammals, being in this case exceedingly long. Its body is proportionately short, measuring only 7 feet between the breast and rump, and slants rapidly towards the tail—a peculiarity which has

given rise to the erroneous impression that the fore legs of the giraffe are longer than the pair behind. Its feet terminate in a divided hoof, which, says Sir Samuel Butler, "is as beautifully proportioned as that of the smallest gazelle"; and the accessory hoofs found in most ruminants are entirely wanting. Its head is small, its eyes large and lustrous; and these, which give to the giraffe its peculiarly gentle appearance, are capable of a certain degree of lateral projection, which enable the creature without turning its head to see around and to a certain extent behind it. The elevated eyes of the giraffe thus enjoy a wider range of vision than those of any other quadruped. Its nostrils are provided with a peculiar mechanism of sphincter muscles, by which they can be opened or closed at will, and the animal is thus enabled to avoid the injurious effects of the sand storms which occasionally pass over its native haunts.



Giraffe.

Its tongue is remarkable for its great length, measuring about 17 inches in the dead animal, and for its great elasticity and power of muscular contraction while living. It is covered with numerous large papillæ, and forms, like the trunk of the elephant, an admirable organ for the examination and prehension of its food. The graceful appearance presented by the giraffe, to which it owes its name through the Arabian *Xirapha*, is greatly heightened by the orange-red colour of its hide, mottled as it is all over with darker spots; while in its long tail, ending in a luxurious tuft of dark-coloured hair, it possesses an admirable fly-whipper, without which it would probably be impossible for the giraffe to maintain its ground against the seroot fly and other stinging insects of central Africa. It lives on open plains in the neighbourhood of low woods; high forest being scrupulously avoided, as depriving it of the exten-

sive prospect which forms its chief defence against the attacks of its two great enemies—the lion and man. It feeds almost exclusively on the foliage of trees, showing a preference for certain varieties of mimosa, and for the young shoots of the prickly acacia, for browsing on which the prehensile tongue and large free lips of the giraffe are specially adapted. It is gregarious in its habits, living in small herds rarely of more than twenty individuals, although Sir S. Baker, who hunted it in Abyssinia, states that he has seen as many as a hundred thus herding together.

There is probably no animal more difficult of approach than the giraffe, owing to that exceeding wariness which prompts it to place sentinels to give the herd timely warning of approaching danger, as well as to its ability, from the elevated position of its eyes, and the openness of the ground it frequents, to see danger, and from its keenness of scent to smell it from afar. It is a fleet though by no means graceful runner, its awkward, shambling gait being due to its moving the fore and hind legs of the same side simultaneously. In hunting it on horseback the rule to be observed, according to the traveller already mentioned, is to press the giraffe the instant he starts; "it is the speed that tells upon him, and the spurs must be at work at the very commencement of the hunt, and the horse pressed along at his best pace; it must be a race at top speed from the very start, but should the giraffe be allowed the slightest advantage for the first five minutes the race will be against the horse." In pursuing it thus on horseback the experienced hunter avoids too close an approach to the creature's heels, a blow from which he has probably learnt to regard, with Dr Livingstone, as leaving little to choose between it and "a clap from the arm of a windmill." Although trusting for safety to flight, it will, when brought to bay, even turn upon the lion; and not seldom does it defend itself successfully against his attacks by the vigorous blows of its powerful limbs. It is, however, powerless against the "king of beasts" when taken unawares, and with this object the latter lies in wait by the banks of streams, and springs upon the giraffe as it seeks to quench its thirst. In captivity it is said to make use of its skin-covered horns as weapons of defence, giving impetus to the blow, not by depressing and then elevating the head, as in the butting of an ox or sheep, but by a sidelong swing of its muscular neck. The skin of the giraffe is in many parts so thick that the bullet of the hunter often fails to pierce it, the surest method of hunting it being that pursued by the Hamran Arabs of Abyssinia who run it down, and when galloping at full speed cut the tendons of its legs, or "hamstring" it, as this operation is called, with their broadswords, and thus completely disable it.

The giraffe is only found wild in Africa, where it ranges throughout the open country of Ethiopia as far south as the confines of Cape Colony. Until about fifty years ago it was almost totally unknown in Europe; it is now, however, to be found in most of the European zoological gardens, where it appears to thrive as well on corn and hay as on the mimosas of its native haunts. It also breeds freely in confinement, so that it may now be regarded as acclimatized in Europe. The giraffe family was more largely represented and enjoyed a wider distribution during the Miocene period, fossil remains of extinct species having been found in Greece and the Siwalik Hills; while an allied genus, *Helladotherium*, with less neck and more body than the existing giraffe, extended during the same period from the south of France to north-west India.

The skin of the giraffe forms a valuable leather material, that made from the thicker parts being in special request for sandals; its flesh, according to Sir S. Baker, was, when roasted, the best he had ever tasted; the tendons of its long legs are valued by the Arabs as thread for sewing



leather, and as strings for their musical instruments; while its leg bones, which differ from those of other ruminants in being solid, are largely used in England in the manufacture of buttons and other articles of bone.

GIRALDI, GIGLIO GREGORIO (1479-1552), or Lilius Gregorius Gyraldus, one of the scholars and poets of the golden age of Italian literature, was born June 14, 1479, at Ferrara, where he early distinguished himself by his talents and acquirements. On the completion of his literary course he removed to Naples, where he lived on familiar terms with Pontano and Sannazaro; and subsequently to Lombardy, where he enjoyed the favour of the Mirandola family. At Milan in 1507 he studied Greek under Chalcondylas; and shortly afterwards, at Modena, he became tutor to Ercole (afterwards Cardinal) Rangone. About the year 1514 he removed to Rome, where, under Clement VII., he held the office of apostolic protonotary; but having in the sack of that city (1527), which almost coincided with the death of Cardinal Rangone his most powerful patron, lost all his property, he returned in poverty once more to Mirandola, whence again he was driven by the troubles consequent on the assassination of the reigning prince in 1533. The rest of his life was one long struggle with ill health, poverty, and neglect; and he is alluded to with sorrowful regret by Montaigne in one of his *Essais* (i. 34), as having, like Sebastian Castalio, ended his days in utter destitution. He died at Ferrara in February 1552; and his epitaph makes touching and graceful allusion to the sadness of his end. Giralaldi was a man of very extensive erudition; and numerous testimonies to his profundity and accuracy have been given both by contemporary and by later scholars. His *Historia de Diis Gentium* marked a distinctly forward step in the systematic study of classical mythology; and by his treatises *De Annis et Mensibus*, and on the *Calendarium Romanum et Græcum*, he contributed to bring about the reform of the calendar, which was ultimately effected by Pope Gregory XIII. His *Progymnasma adversus Literas et Literatos* deserves mention at least among the curiosities of literature; and among his other works to which reference is still occasionally made are *Historios Poetarum Græcorum ac Latinorum*; *De Poetis suorum temporum*; and *De Sepultura ac vario sepeliendi ritu*. Giralaldi was also an elegant Latin poet. His *Opera Omnia* were published at Leyden in 1696.

GIRALDI, GIOVANNI BATTISTA (1504-1573), surnamed CYNTHIUS, CINTHIO, or CINTIO, Italian novelist and poet, born at Ferrara in November 1504, was educated at the university of his native town, where in 1525 he became professor of natural philosophy, and where, twelve years afterwards, he succeeded Celio Calcagnini in the chair of belles-lettres. Between 1542 and 1560 he acted as private secretary, first to Ercole II. and afterwards to Alphonso II. of Este; but having, in connexion with a literary quarrel in which he had got involved, lost the favour of his patron in the latter year, he removed to Mondovì, where he remained as a teacher of literature till 1568. Subsequently, on the invitation of the senate of Milan, he occupied the chair of rhetoric at Pavia till 1573, when, in search of health, he returned to his native town, where on the 30th of December he died. Besides an epic entitled *Ercole* (1557), in twenty-six cantos, Giralaldi wrote nine tragedies, the best known of which, *Orbecche*, was produced in 1541. The sanguinary and disgusting character of the plot of this play, and the general poverty of its style, are, in the opinion of many of its critics, almost fully redeemed by occasional bursts of genuine and impassioned poetry; of one scene in the third act in particular it has even been affirmed that, if it alone were sufficient to decide the question, the *Orbecche* would be the finest play in the world. Of the prose works of Giralaldi the most important is the

*Hecatommithi* or *Ecatomiti*, a collection of tales told somewhat after the manner of Boccaccio, but still more closely resembling the novels of Giralaldi's contemporary Bandello, only much inferior in workmanship to the productions of either author in vigour, liveliness, and local colour. Something, but not much, however, may be said in favour of their professed claim to represent a higher standard of morality. Originally published at Montereale, Sicily, in 1565, they were frequently reprinted in Italy, while a French translation by Chappuys appeared in 1583, and one in Spanish in 1590. They have a peculiar interest to students of English literature, as having furnished, whether directly or indirectly, the plots of *Measure for Measure* and *Othello*. That of the latter, which is to be found in the *Hecatommithi* (iii. 7), is conjectured to have reached Shakespeare through the French translation; while that of the former (*Hecat.*, viii. 5) is probably to be traced to Wheatstone's *Promos* and *Cassandra* (1578), an adaptation of Cinthio's story, and to his *Heptamerone* (1582), which contains a direct English translation. To Giralaldi also must be attributed the plot of Beaumont and Fletcher's *Custom of the Country*.

GIRALDUS CAMBRENSIS. See BARRI.

GIRARD, PHILIPPE HENRI DE (1775-1845), a celebrated French mechanic, was born at Lourmarin, in the department of Vaucluse, 1st February 1775. In his early life he manifested a strong aptitude for mechanical invention, and he also at that time devoted his attention to botany, painting, and literature. When at the Revolution his family took refuge in Italy he supported himself there for some time by painting, but afterwards, at the age of eighteen, he established a soap manufactory at Leghorn. Returning to France after the fall of Robespierre, he began to conduct a chemical work at Marseilles, but soon afterwards judged it prudent to go to Nice, where he obtained the professorship of chemistry and of natural history. Returning to Marseilles about 1800, he afterwards went to Paris, where, in company with his brother Frederick, he established a soap manufactory. In 1804 he and his brother took out a patent for what is known as the fountain lamp; and at the "Exposition" of 1806 he was awarded a gold medal for his one-cylindred direct acting steam engine. Napoleon having in 1810 decreed a reward of one million francs to whoever should invent a machine for the spinning of flax equally successful with those in use for the spinning of hemp, Girard, after a course of experiments, invented and patented a flax-spinning machine. In 1813 he established a flax mill at Paris and another at Charonne, in both of which he made use of his machine; but although he was declared to have earned the reward offered for the invention the fall of Napoleon in 1815 left the decree unfulfilled. Girard, who expected that the expenses connected with his experiments would be met by the promised premium, now got into serious money difficulties, and had to leave France for Austria, where, besides establishing a flax mill at Hirtenberg, he built the first line of steam ships on the Danube. In 1825, at the invitation of the emperor Alexander I. of Russia, he went to Poland, where he erected a flax manufactory, round which grew up a village which received the name of Girardow. He was also appointed chief engineer of the mines of Poland. In 1844 he returned to Paris, and exhibited at the Exposition a large number of inventions, including a machine for combing flax, a machine for making gunlocks, several new improvements in guns, a piano of double octaves, and a new instrument called the *Tremolophone*. For his inventions connected with the manufacture of flax a gold medal was decreed to him by the jury; and in 1845 the Society of Inventions awarded him a sum which raised the pension he received from the Russian Government to 6000 francs. Besides the inventions already mentioned, Girard was the

author of a large number of others, many of them of considerable importance in connexion with various departments of industrial machinery. He died at Paris August 26, 1845. A pension of 6000 francs was bestowed in 1857 on his only surviving brother, and another on his niece.

GIRARD, STEPHEN (1750-1831), American philanthropist, was born at Bordeaux on 21st May 1750. At the age of thirteen he commenced life as a sailor, and followed his avocation with such assiduity that he was enabled, before the French requisitions of age and service allowed, to become master and captain, in October 1773. His first mercantile venture was to St Domingo in February 1774, whence he proceeded in July to the then colony of New York. After trading for three years between New York, New Orleans, and Port au Prince, he went to Philadelphia in May 1777, and gave up the sea for a mercantile career. While he was engaged most successfully in the prosecution of an extensive trade, the yellow fever in its most malignant type broke out in Philadelphia, sweeping away one-sixth of its population. When, during its height, a hospital was established, for which it seemed almost impossible to secure competent management, Girard devoted himself personally, fearless of all risks, to the care of the sick and the burial of the dead, not only in the hospital, of which he became manager, but throughout the city, supplying the poorer sufferers with money and provisions. Two hundred children, made orphans by the ravages of the fever, were in a great measure thrown upon his care. From this period his success commercially and financially was unexampled. He gave a portion of his time to the management of municipal affairs for several years, and rendered efficient service as warden of the port and as director of many public institutions. On the dissolution of the Bank of the United States, he instituted what is known now as the Girard Bank. During the war of 1812 "he rendered valuable services to the Government by placing at its disposal the resources of his bank at a time of difficulty and embarrassment, subscribing to a large loan which the Government had vainly sought to obtain." Girard added to his other avocations that of a practical agriculturist. He died December 26, 1831.

Girard College was founded by him for the education and support of the poor white orphans of his adopted city. His fortune amounted to about seven and a half millions of dollars. After specific legacies of two millions for the erection and endowment of the college; \$140,000 to his relatives, \$300,000 to the State for internal improvements, \$500,000 to the city of Philadelphia to improve its eastern front, \$116,000 to public charities, and various annuities and legacies, he bequeathed the residue of his estate to the city of Philadelphia, mainly for the improvement and maintenance of the college. The most minute directions were given by Girard in regard to the buildings to be erected, and the admission and management of the inmates. He specifically requires that the orphans be instructed in the purest principles of morality, so that on their entrance into active life they may evince benevolence towards their fellow creatures, and a love for truth, sobriety, and industry. As for religious belief they are left to adopt such tenets as their matured reason may lead them to prefer; and to secure this he interdicts the employment, and even the admission into the grounds, of any ecclesiastic whatever.

GIRARDIN, MADAME ÉMILE DE, a French authoress, was born at Aix-la-Chapelle, January 26, 1804, and died at Paris June 29, 1855. Her maiden name was Delphine Gay, and her mother, the well-known Madame Sophie Gay, brought her up in the midst of that brilliant literary society of which she was afterwards a conspicuous ornament. In 1822 she obtained peculiarly honourable mention from the Academy for a poem on the *Devotion of the Sisters of*

*Sainte Camille at the Siege of Barcelona*; and not long after she published two volumes of miscellaneous pieces, *Essais poétiques* (1824) and *Nouveaux essais poétiques* (1825). A visit to Italy in 1827, during which she was enthusiastically welcomed by the literati of Rome and even crowned in the capitol, was productive of various poems, of which the most ambitious was *Napoline* (1833). Her marriage in 1831 to M. Émile Girardin opened up a new literary career. The contemporary sketches which she contributed from 1836 to 1839 to the feuilleton of *La Presse*, under the nom de plume of Charles Delaunay, were collected under the title of *Lettres Parisiennes* (1843), and obtained a success which has proved as permanent as it was brilliant. But it was to more elaborate efforts that the authoress would have preferred to entrust her reputation, and she indeed confessed, in a half serious half mocking mood, that it was almost a disappointment to find herself famous for so slight a thing. To the close of her life she continued to appear both as a novelist and as a writer for the stage, and in both departments she reaped a wide popularity through the wit and emotional force of her productions. *Contes d'une vieille fille à ses neveux* (1832), *La canne de Monsieur de Balzac* (1836), and *Il ne faut pas jouer avec la douleur* (1853) are among the best known of her romances; and her dramatic pieces include *L'École des journalistes* (1840), *Judith* (1843), *Cléopâtre* (1847), *C'est la faute du mari* (1851), *Lady Tartufe* (1853), *La joie fait peur* (1854), *Le chapeau d'un horloger* (1854), and *Une femme qui déteste son mari*, which did not appear till after the author's death. In the literary society of her time Madame Girardin exercised no small personal influence, and among the frequenters of her drawing-room were Gautier and Balzac, Alfred de Musset and Victor Hugo. During the latter years of her life a pensive melancholy gathered round her: for long years she had prayed the prayer of Hannah, and her woman's heart had not been comforted. Her collected works were published in six volumes, 1860-1861.

See Sainte-Beuve, *Causeries du lundi*, t. iii.; G. de Molnes, "Les femmes poètes," in *Revue des Deux Mondes*, July 1842; Taxile Delord, *Les Matinées Littéraires*, 1860; *L'esprit de Madame Girardin*, avec une préface par M. Lamartine, 1862; G. d'Heilly, *Madame de Girardin, sa vie et ses œuvres*, 1868.

GIRARDIN, SAINT-MARC (1801-1873), a politician and man of letters whose real name was Marc Girardin simply, was born at Paris in 1801, and died at Morsang-sur-Seine on the 11th of April 1873. His school career at the Lycée Henri IV. was a distinguished one, and he afterwards took university honours both in literature and law, but he never practised at the bar. During the reign of Charles X. he obtained several Academy prizes, and a mastership at the Lycée Louis le Grand, though his liberal principles stood a little in his way. In 1828 he began to contribute to the *Journal des Débats*, on the staff of which he remained for nearly half a century. At the accession of Louis Philippe he was appointed professor of history at the Sorbonne and master of requests. Soon afterwards he exchanged his chair of history for one of literature, continuing to contribute political articles to the *Débats*, and sitting as deputy in the chamber from 1835 to 1848. As a professor he directed his efforts chiefly against the clerical reaction. In 1844 he was elected a member of the Academy. During the revolution of February 1848 Girardin was for a moment a minister, but after the establishment of the republic he was not re-elected deputy, nor did he take any prominent part in politics during the second empire save with his pen. In the capacity of journalist he continued to be active, and interested himself not merely in moderate opposition to the Government at home but also in foreign politics, especially in the affairs of Syria, Greece, and Turkey. After the war of 1870 he was returned to the Bordeaux assembly by his old



department—the Haute Vienne. His Orleanist tendencies and his objections to the republic were strong, and though he at first supported Thiers, he afterwards became a leader of the opposition to the president. He died, however, before Thiers was actually driven from power. Saint-Marc Girardin was one of the most distinguished of the many writers whose political and literary activities combined have raised them to distinction in France during this century, but to whom there cannot be assigned the highest rank either as politicians or as litterateurs. His political claims were not above those of a vigorous and intelligent journalist. His professorial lectures were popular and well attended; his literary knowledge was wide, and included German and Italian; his criticisms, on which his claims as a man of letters rest, were acute and well expressed, but not remarkable for great subtlety or novelty of thought or style.

His chief work is his *Cours de littérature dramatique* (1843–1863), a series of lectures, the delivery and publication of which lasted for over twenty years. This work has for second title *De l'Usage des Passions dans le Drame*, which describes it more accurately. The author goes through the list of the various passions, and of the chief situations which call them out, discussing at the same time the mode in which they are treated in the most celebrated dramas of ancient and modern times. The source of these illustrations is not indeed limited to drama, and the lecturer takes a wide range over the fields of poetry and romance. The result was doubtless as a course of lectures interesting and stimulating; as a book it is somewhat desultory. Among his other works may be noticed *Essais de Littérature* (1844, 2 vols.), made up chiefly of contributions to the *Débats*, his *Notices sur l'Allemagne* (1834), and many volumes of collected *Souvenirs, Reflexions, &c.*, on foreign countries and passing events. His latest works of literary importance were *La Fontaine et les Fabulistes* (1867) and an *Étude sur J. J. Rousseau* (1870) which had appeared in the *Revue des Deux Mondes*.

GIRARDON, FRANÇOIS (1628–1715), a sculptor whose works are typically characteristic of the epoch of Louis XIV., was born at Troyes in 1628, and died in the Louvre in 1715. As a boy he had for master a joiner and wood-carver of his native town, Baudesson by name (*Arch. de l'Art Français*, v. 4), under whom he is said to have worked at the château of Liébault, where he attracted the notice of Chancellor Séguier. By the chancellor's influence Girardon was first removed to Paris and placed in the studio of François Anguier, and afterwards sent to Rome. In 1650 he returned to France, and seems at once to have addressed himself with something like ignoble subserviency to the task of conciliating Le Brun, who owed his start in life to the same patron. Girardon is reported to have declared himself incapable of composing a group, whether with truth or from motives of policy it is impossible to say. This much is certain, that a very large proportion of his work was carried out from designs by Le Brun, and shows the merits and defects of Le Brun's manner—a great command of ceremonial pomp in presenting his subject, coupled with a large treatment of forms which if it were more expressive might be imposing. The court which Girardon paid to the "premier peintre du roi" was rewarded. An immense quantity of work at Versailles was entrusted to him, and in recognition of the successful execution of four figures for the Bains d'Apollon, Le Brun induced the king to present his protégé personally with a purse of 300 louis, as a distinguishing mark of royal favour. In 1650 Girardon was made member of the Academy, in 1659 professor, in 1674 "adjoint au recteur," and finally in 1695 chancellor. Five years before (1690), on the death of Le Brun, he had also been appointed "inspecteur général des ouvrages de sculpture"—a place of power and profit. In 1699 he completed the bronze equestrian statue of Louis XIV., erected by the town of Paris on the Place Louis le Grand. This statue was melted down during the Revolution, and is known to us only by a small bronze model (Louvre) finished by Girardon himself. His Tomb of Richelieu (church of the Sorbonne) was saved from destruction by M. Alexandre Lenoir, who

received a bayonet thrust in protecting the head of the cardinal from mutilation. It is a capital example of Girardon's work; but amongst other important specimens yet remaining may also be cited the Tomb of Louvois (St Eustache), that of Bignon (St Nicolas du Chardonnet), and decorative sculptures in the Galerie d'Apollon and Chambre du roi, in the Louvre. Although chiefly occupied at Paris, Girardon never forgot his native Troyes. In the Hôtel de Ville is still shown a medallion of Louis XIV., and in the church of St Rémy a bronze crucifix of some importance,—both works by his hand. In 1850 M. Corrad de Breban, who has given much time to researches concerning artists native to the town of Troyes, published a *Notice sur la vie et les œuvres de Girardon*.

GIRDLE, a band of leather or other material worn round the waist, either to confine the loose and flowing outer robes so as to allow freedom of movement, or to fasten and support the garments of the wearer. In southern Europe and in all Eastern countries the girdle was and still is an important article of dress. Among the Romans it was used to confine the *tunica*; and so general was the custom that the want of a girdle was regarded as strongly presumptive of idle and dissolute propensities. It also formed a part of the dress of the Greek and Roman soldier; the phrase *cingulum deponere*, to lay aside the girdle, was as equivalent to quitting the service. It was used as now in the East to carry money in; hence *zonam perdere*, to lose one's purse.

Girdles and girdle-buckles are not found in early Celtic interments, nor are they frequent in Gallo-Roman graves. But in Frankish and Burgundian graves they are almost constantly present, often ornamented with plaques of bronze or silver, and the clasps and mountings chased or inlaid with various ornamental designs, occasionally including figures of the cross, and rude representations of Scripture subjects. In later times girdles are frequently represented on brasses and monumental effigies from the 12th to the 16th century. They were either of leather or of woven materials, often of silk and adorned with gold and gems. The mode in which they were worn is shown on the effigies; usually fastened by a buckle in front, the long free end of the girdle was passed up underneath and then down over the cincture, and through the loop thus formed the ornamented end hung down in front. Among the sumptuary regulations of Edward III. there were prohibitions against wearing girdles of gold and silver unless the wearer were of knightly rank or worth £200 a year. Similar regulations against extravagance in girdles are occasionally found to the 16th century. The brasses of the 15th century present many beautiful examples of ladies' girdles, which were often worn like that of the knight with the ornamental end hanging down in front, sometimes with both ends depending from a large clasp or ornamental fastening in the centre. Allusions to the girdle are common in the poetry of the 16th and 17th centuries. The purse, the dagger, the rosary, the pen and inkhorn and the bunch of keys were carried suspended from it, and hence it was an ancient custom for bankrupts or insolvent persons to put off and surrender their girdles in open court. It is recorded that the widow of Philip I., duke of Burgundy, renounced her right of succession by putting off her girdle upon the duke's tomb. The girdle, which was a very important element in the dress of the Levitical priesthood, does not appear as an ecclesiastical vestment in the Christian Church until the 8th century. Germanus, who died in 740, mentions the girdle worn by deacons; and Hrabanus Maurus in the succeeding century speaks of the girdle as one of the regular vestments, and refers to its symbolism. Some centuries later the church had to discountenance extravagance in this article of attire, and splendour in the decoration of girdles was denounced as secular and unbecoming the ecclesiastical character.

GIRGEH, GIRGA, or JIRJEH, a town of Upper Egypt, situated on the left bank of the Nile, about 9 miles north-west of the ancient city of Abydos. It owes its name to the Coptic monastery of St George or Girgis, and is the seat of a Coptic bishop, possesses eight mosques and a Roman Catholic monastery which ranks as the oldest in Egypt, and numbers from 8000 to 10,000 inhabitants, of whom about 500 are Christians. For a long time it was the capital of the Sa'id, but this rank is now held by Soohag. The worst enemy of Girgeh is the river, which was a quarter of a mile to the east at the time of Pococke's visit about 1740, but has gradually crept nearer, and is now slowly undermining the very site of the town.

GIRGENTI, a city in the south of Sicily, at the head of a province of its own name, occupies a fine position about 3 miles from the coast on a platform of Mount Camicus, more than 1100 feet above the level of the sea. It lies about 60 miles S.S.E. of Palermo, with which it is connected by a railway 90 miles long. As seen from the lower ground Girgenti presents a grandiose but sombre appearance, with its buildings rising in close array from ancient substractions and the steep rocks of the mountain; but within it is for the most part mean, monotonous, and melancholy, the streets with few exceptions being confined, irregular, steep, and ill-paved, and the houses all presenting the same grey-brown walls, the same reddish roofs, and the same narrow doors and narrow windows. The cathedral, begun in the 14th century, has still an impressive effect, in spite of the incongruous mixture of styles; but the interior is a typical specimen of modern rococo. The acoustic conditions are sufficiently peculiar: a word spoken in the softest whisper at the entrance can be distinctly heard behind the choir, 100 paces off. One of the chapels contains the shrine and bears the name of St Gerlando, the first bishop of Girgenti; the altar-piece is a Virgin and Child by Guido Reni; and in the north aisle there stands a marble sarcophagus now used as a font, with fine reliefs, probably of Roman workmanship after a Greek original, representing the story of Hippolytus and Phædra. Not only are the archives of the cathedral rich in historic documents of the Norman period, but they profess to contain an autograph letter of the devil himself. Among the other churches, upwards of forty in number, S. Maria dei Greci is worthy of note as preserving two Doric pillars which had belonged to the temple of Zeus Polieus, founded in 570 B.C. by Phalaris, and are thus the oldest architectural remains in Girgenti. As the chief town of a province, Girgenti is the residence of a prefect and the military headquarters of the district. It is also the seat of the wealthiest bishopric in Sicily, dating from the pontificate of Urban II.; and it possesses a chamber of commerce and art, an industrial institute, a lycæum, a gymnasium, a technical school, and an episcopal seminary. Its principal library, Bibliotheca Lucchesiana, was presented to the town by Don Andrea Lucchese of the family of Campo Franco; the Casino Empedocleo, with well-appointed library and reading-rooms, was founded by a number of the wealthier citizens. In the early part of the century Girgenti was a poverty-stricken town, but it has attained a considerable degree of prosperity since 1850. It lies in the centre of the sulphur district of Sicily, and its port, formerly Molo di Girgenti, now Porto Empedocle, is the principal place of shipment. The harbour has been largely improved since 1870: the pier, originally constructed in the 17th century, in part at least from the ruins of the temple of the Olympian Jupiter, has been extended to a length of 4800 feet, so as to include an area of 330,000 square yards, and the depth, which was only 10 feet on the bar and 16 within, has been greatly increased by dredging. Around the port, which is 3 miles from the city proper, has gathered a cluster of houses and

stores, and the spot is defended by a small fort. Almonds and grain are the only important articles of export besides sulphur; but, though the grain-pits hewn out of the rock are of large extent, the actual shipments of grain are not very great. The average value of the annual export of sulphur amounted, between 1868 and 1870, to £411,700, while that of the other articles was less than £15,000 each. The population of Girgenti was 18,802 in 1871, and that of Porto Empedocle 6691. In the history of Girgenti there is little of note; the historical interest of the district gathers round the splendid ruins of the older Agrigentum, which lie between Girgenti and the sea.

See Piccone, *Memorie storiche Agrigentine*; De la Salle's *Voyage pittoresque en Sicile*; Häckel's "Reiseskizzen aus Sicilien," in *Zeitschrift für Erdk. zu Berlin*, 1860; Renan, "Voyage in Sicile," in *Revue des Deux Mondes*, Nov. 1875.

GIRODET DE ROUSSY, ANNE LOUIS (1767–1824), better known as Girodet-Trioson, was born at Montargis, January 5, 1767. He lost his parents in early youth, and the care of his fortune and education fell to the lot of his guardian, M. Trioson, "médecin de mesdames," by whom he was in later life adopted. After some preliminary studies under a painter named Luquin, Girodet entered the school of David, and at the age of twenty-two he successfully competed for the Prix de Rome. At Rome he executed his Hippocrate refusant les présents d'Artaxerxes, and Endymion dormant (Louvre), a work which was hailed with acclamation at the Salon of 1792. The peculiarities which mark Girodet's position as the herald of the romantic movement are already evident in his Endymion. The firm-set forms, the grey cold colour, the hardness of the execution, are proper to one trained in the school of David, but these characteristics harmonize ill with the literary, sentimental, and picturesque suggestions which the painter has sought to render. The same incongruity marks Girodet's Danae, and his Quatre Saisons, executed for the king of Spain, (repeated for Compiègne), and shows itself to a ludicrous extent in his Fingal (St Petersburg, Leuchtenberg collection), executed for Napoleon I. in 1802. This work unites the defects of the classic and romantic schools, for Girodet's imagination ardently and exclusively pursued the ideas excited by varied reading both of classic and modern literature, and the impressions which he received from the external world afforded him little stimulus or check; he consequently retained the mannerisms of his master's practice whilst rejecting all restraint on choice of subject. The credit lost by Fingal Girodet regained in 1806, when he exhibited *Scène de Déluge* (Louvre), to which (in competition with the Sabines of David) was awarded the decennial prize. This success was followed up in 1808 by the production of the *Reddition de Vienne*, and *Atala au Tombeau*—a work which went far to deserve its immense popularity, by a happy choice of subject, and remarkable freedom from the theatricality of Girodet's usual manner, which, however, soon came to the front again in his *Révolution de Caire* (1810). His powers now began to fail, and his habit of working at night and other excesses told upon his constitution; in the Salon of 1812 he exhibited only a *Tête de Vierge*; in 1819 *Pygmalion et Galatée* showed a still further decline of strength; and in 1824—the year in which he produced his portraits of Cathelineau and Bonchamps—Girodet died on 9th December, aged fifty-nine.

The number of his paintings is inconsiderable; but he executed a vast quantity of illustrations, amongst which may be cited those to the Didot *Virgil* (1798) and to the Louvre *Racine* (1801–1805). Fifty-four of his designs for *Anacreon* were engraved by M. Chatillon. Girodet wasted much time on literary composition, his poem *Le Peintre* (a string of commonplaces), together with poor imitations of classical poets, and essays on *Le Génie* and *La Grâce*, were published after his death (1829), with a biographical notice by his friend M. Coupin de la Couperie; and M. Delecluze, in his *Louis David et son temps*, has also a brief life of Girodet.



**GIRONDE**, a maritime department in the S.W. of France, formed from four divisions of the old province of Guyenne, viz., Bordelais, Bazadais, and parts of Périgord and Agénois. It is bounded on the N. by the department of Charente-Inférieure, E. by those of Dordogne and Lot-et-Garonne, S. by that of Landes, and W. by the Bay of Biscay. It lies between 44° 12' and 45° 35' N. lat. and between 0° 18' E. and 1° 16' W. long., being 106 miles in length from N.W. to S.E., and 80 in breadth from N.E. to S.W. It takes its name from the river or estuary of the Gironde formed by the union of the Garonne and Dordogne. The department divides itself naturally into a western and an eastern portion. The former, which is termed *Les Landes*, occupies more than a third of the department, and consists chiefly of morasses, or of sandy and unfruitful downs. The downs stretching along the sea-coast have, however, been now planted with pines, which, binding the sand together by means of their roots, afford an efficacious protection against the encroachments of the sea. Near the coast are two extensive lakes, Carcans and Lacanau, communicating with each other, and with the bay of Arcachon, near the southern extremity of the department. The Bay of Arcachon contains numerous islands, and on the land side forms a vast shallow lagoon, a considerable portion of which, however, has been drained and converted into arable land. The eastern portion of the department consists chiefly of a succession of hill and dale, and, especially in the valley of the Gironde, is very fertile. The estuary of the Gironde is about 45 miles in length, and varies in breadth from 2 to 6 miles. The principal affluent of the Dordogne in this department is the Isle. The feeders of the Garonne are, with the exception of the Dropt, all small. West of the Garonne the only river of importance is the Leyre, which flows into the bay of Arcachon. The climate is humid and temperate. Wheat, rye, maize, millet, and hemp are grown to a considerable extent. The corn produced, however, does not more than half meet the wants of the inhabitants. The culture of the vine is by far the most important branch of industry carried on, the vineyards occupying about one-seventh of the surface of the department. The wine-growing districts are the Médoc, Graves, Côtes, Palus, and Entre-deux-Mers. The Médoc country grows the three *grands crus*. The Graves country forms a zone 30 miles in extent, and is situated in the vicinity of the Garonne and Dordogne, extending from Châtillon-sur-Gironde to Langon. This is the Sauterne country. The vines of the Côtes district are St Emilion, Pommerol, St Laurent, St Hippolyte, St Christophe, and St George. The Palus and Entre-deux-Mers produce is inferior. Fruits and vegetables are increasingly cultivated, strawberries, cherries, apricots, prunes, artichokes, and peas being largely exported. Tobacco is also cultivated to a considerable extent. Large supplies of resin, pitch, and turpentine are obtained from the pine wood. There are stone quarries and smelting works, but few mines. The manufactures are various, and, with the general trade, are chiefly carried on at Bordeaux. Gironde is divided into the arrondissements of Bordeaux, Blaye, Lesparre, Libourne, Bazas, and La Réole, with 48 cantons, and 547 communes. The chief town is Bordeaux. The total area is 3761 square miles; and the population in 1866 was 701,855, and in 1876 735,242. For a graphic description of the scenery of *Les Landes* in Gironde see the novel *Mattre Pierre* of Edmund About.

**GIRONDISTS.** See FRANCE.

**GIRVAN**, a burgh of barony and market-town, in the county of Ayr, Scotland, is situated at the mouth of the river Girvan, 21 miles S.W. of Ayr, and nearly opposite Ailsa Craig, a rocky island 10 miles distant. The principal industry was formerly hand-loom weaving, but the number of persons so employed has decreased from 3000

to 300. Of late years the herring-fishing has been greatly developed; in the spring of 1879 304 boats were engaged in it, the "take" exceeding 20,000 crans. The harbour is a tidal one, with a depth at high water of only 9 feet. The public buildings are very superior; and of late many handsome villas have been erected. The situation of the town is one of the finest in the west of Scotland, and the shore affords excellent facilities for sea-bathing. The population, which was 7319 in 1851, had fallen to 4776 in 1871, but it is now increasing.

**GASORS**, a town of France, department of Eure, is situated in a pleasant valley on the Epte, 45 miles E.N.E. of Paris. Of its ancient castle, which dates from the 12th century, and was at one time one of the principal strongholds in the kingdom, the octagonal keep, built by Henry II. of England, remains entire, and the rest of the ruins still present an imposing appearance. Its ancient ramparts have been converted into promenades. There is a fine old church, the choir of which was built in 1240, and contains windows with portraits of Blanche of Castile and Louis VIII. The north portal is a good specimen of the florid style of the Renaissance. The church contains some fine sculptures and paintings. The principal other buildings are the communal college, the convent, and the hospital. The industries include tanning, brewing, cotton-spinning, and bleaching. The population in 1876 was 3590.

**GITSCHIN**, the chief town of a circle in Bohemia, is situated on the Cydlina and on the North-West Austrian railway, 50 miles N.E. of Prague. The principal buildings are the parish church, erected after the model of the pilgrim's church of Santiago de Compostella in Spain; the prison, formerly a Jesuit college; the castle, built by Wallenstein in 1630; the gymnasium, the normal school, and the real school. There is a considerable trade in corn. Gitschin was made the capital of the duchy of Friedland by Wallenstein in 1627, at which time it contained only 200 houses. Wallenstein was interred at the neighbouring Carthusian monastery, but in 1639 the head and right hand were taken by General Banér to Sweden, and in 1702 the other remains were removed by Count Vincent of Waldstein to his hereditary burying ground at Münchengrätz. At Gitschin the Prussians gained a great victory over the Austrians, June 29, 1866. The population in 1869 was 6750.

**GIULIO ROMANO.** See PIPPI.

**GIUNTA PISANO**, the earliest Italian painter whose name is found inscribed on an extant work, exercised his art from 1202 to 1236; he may perhaps have been born towards 1180 in Pisa, and died in or soon after 1236. There is some ground for thinking that his family-name was Capitenò. In recent times some efforts have been made to uphold his deservings as an artist, thereby detracting so far from the credit due to the initiative of Cimabue; but it cannot be said that these efforts rest on a very solid basis. To most eyes the performances of Giunta merely represent a continuing stage of the long period of pictorial inaptitude. The inscribed work above referred to, one of his earliest, is a Crucifix now or lately in the kitchen of the convent of St Anne in Pisa. Other Pisan works of like date are very barbarous, and some of them may be also from the hand of Giunta. It is said that he painted in the upper church of Assisi, — in especial a Crucifixion dated 1236, with a figure of Father Elias, the general of the Franciscans, embracing the foot of the cross. In the sacristy is a portrait of St Francis, also ascribed to Giunta; but it more probably belongs to the close of the 13th century. This artist was in the practice of painting upon cloth stretched on wood, and prepared with plaster.

**GIURGEVO**, in Roumanian *Giurgiu* or *Shursha*, a town of Roumania (formerly of Lower Wallachia), at the head of the district of Vlashka, lies on the left or northern bank of

the Danube, over against Rustehuk in Bulgaria, and is distant about 40 miles from Bucharest, with which it has been connected by railway since 1869. It presents on the whole rather a mean appearance, rising out of the mud embankments of the river, but its population is increasing, its commercial advantages as the port of Bucharest are becoming more generally recognized, and improvements are consequently being effected in the town itself. It is the seat of a court of primary instance, and has a normal school and a gymnasium. The fortifications to which it was formerly indebted for no small part of its importance were destroyed in 1829, and its only defence is a castle on the island of Slobosia, with which it communicates by a bridge. Giurgevo, or, as it was called by its founders, San Zorzo, that is, San Giorgio, or St George's, owes its origin to the Genoese of the 14th century. It has frequently figured in the wars whereby the lower Danube has so often been laid waste. The population in 1875 was about 15,000.

**GIUSTI, GIUSEPPE** (1809-1850), Tuscan satirical poet, was born at Monsummano, a small village of the Valdinevole, on May 12, 1809. His father, a cultivated and rich man, accustomed his son from childhood to study, and himself taught him, among other subjects, the first rudiments of music. Afterwards, in order to curb his too vivacious disposition, he placed the boy under the charge of a priest near the village, whose severity did perhaps more evil than good. At twelve Giusti was sent to school at Florence, and afterwards to Pistoia and to Lucca; and during those years he wrote his first verses. In 1826 he went to study law at Pisa; but, disliking the study, he spent eight years in the course, instead of the customary four. He lived gaily, however, though his father kept him short of money, and learned to know the world, seeing the vices of society, and the folly of certain laws and customs from which his country was suffering. The experience thus gained he turned to good account in the use he made of it in his satire.

His father had in the meantime changed his place of abode to Pescia; but Giuseppe did worse there, and in November 1832, his father having paid his debts, he returned to study at Pisa, seriously enamoured of a woman whom he could not marry, but now commencing to write in real earnest in behalf of his country. With the poem called *La Ghiottina* (the guillotine), Giusti began to strike out a path for himself, and thus revealed his great genius. From this time he showed himself the Italian Béranger, and even surpassed the Frenchman in richness of language, refinement of humour, and depth of satirical conception. In Béranger there is more feeling for what is needed for popular poetry. His poetry is less studied, its vivacity perhaps more boisterous, more spontaneous; but Giusti, in both manner and conception, is perhaps more elegant, more refined, more penetrating. In 1834 Giusti, having at last entered the legal profession, left Pisa to go to Florence, nominally to practice with the advocate Capoguidri, but really to enjoy life in the capital of Tuscany. He fell seriously in love a second time, and as before was abandoned by his love. It was then he wrote his finest verses, by means of which, although his poetry was not yet collected in a volume, but for some years passed from hand to hand, as some gradually became famous. The greater part of his poems were published clandestinely at Lugano, at no little risk, as the work was destined to undermine the Austrian rule in Italy. After the publication of a volume of verses at Bastia, Giusti thoroughly established his fame by his *Gingillino*, the best in moral tone as well as the most vigorous and effective of his poems. The poet sets himself to represent the villainy of the treasury officials, and the base means they used to conceal the necessities of the state. The *Gingillino* has

all the character of a classic satire. When first issued in Tuscany, it struck all as too impassioned and personal. Giusti entered heart and soul into the political movements of 1847 and 1848, served in the national guard, sat in the parliament for Tuscany; but finding that there was more talk than action, that to the tyranny of princes had succeeded the tyranny of demagogues, he began to fear, and to express the fear, that for Italy evil rather than good had resulted. He fell, in consequence, from the high position he had held in public estimation, and in 1848 was regarded as a reactionary. His friendship for the marquis Gino Capponi, who had taken him into his house during the last years of his life, and who published after Giusti's death a volume of illustrated proverbs, was enough to compromise him in the eyes of such men as Guerrazzi, Montanelli, and Niccolini. On May 31, 1850, he died at Florence in the palace of his friend.

The poetry of Giusti, under a light trivial aspect, has a lofty civilizing significance. The type of his satire is entirely original, and it had also the great merit of appearing at the right moment, of wounding judiciously, of sustaining the part of the comedy that "castigat ridendo mores." Hence his verse, apparently jovial, was received by the scholars and politicians of Italy in all seriousness. Alexander Manzoni in some of his letters showed a hearty admiration of the genius of Giusti; and the weak Austrian and Bourbon Governments regarded them as of the gravest importance.

His poems have been often reprinted, the best editions being those of Le Monnier of Florence, and also that published in Verona, with valuable annotations, by Professor Giovanni Fioretti in 1876. Besides the poems, and the proverbs already mentioned, we have a volume of select letters, full of vigour and written in the best Tuscan language, and a fine critical discourse on Giuseppe Parini, the satirical poet of the last century, whose poetical works are published in a volume by Le Monnier. In some of his compositions the elegiac rather than the satirical poet is seen. Many of his verses have been excellently translated into German by Paul Heyse. Good English translations were published in the *Athenaeum* by the late Mrs T. A. Trollope.

**GIUSTINIANI**, the name of a prominent Italian family which originally belonged to Venice, but established itself subsequently in Genoa also, and at various times had representatives in Naples, Corsica, and several of the islands of the Archipelago.

In the Venetian line the following are most worthy of mention. 1. **LORENZO** (1380-1465), the Laurentius Justinianus of the Roman calendar, at an early age entered the congregation of the canons of Saint George in Alga, and in 1433 became general of that order. About the same time he was made by Eugenius IV. bishop of Venice; and his episcopate was marked by considerable activity in church extension and reform. On the removal of the patriarchate from Grado to Venice by Nicholas V. in 1451, Giustiniani was promoted to that dignity, which he held for fourteen years. He died on January 8, 1465, was canonized by Pope Alexander VIII., his festival (semi-duplex) being fixed by Innocent XII. for September 5th, the anniversary of his elevation to the bishopric. His works, consisting of sermons, letters, and ascetic treatises, have been frequently reprinted, — the best edition being that of the Benedictine P. N. A. Giustiniani, published at Venice in 2 vols. folio, 1751. They are wholly devoid of literary merit. His life has been written by Bernard Giustiniani, by Maffei, and also by the Bollandists. 2. **LEONARDO** (1388-1446), brother of the preceding, was for some years a senator of Venice, and in 1443 was chosen procurator of St Mark. He translated into Italian Plutarch's *Lives of Cinna and Lucullus*, and was the author of some poetical pieces, amatory and religious, as well as of rhetorical prose compositions. 3. **BERNARDO** (1408-1489), son of Leonardo, was a pupil of Guarino and of George of Trebizond, and