

a present of £5000. This he peremptorily refused, either for himself or for his family, declaring that he "had rather see it all cast into the Thames." Yet the whole of his income after resigning office did not exceed £100 a year.

Hitherto he had maintained a large establishment, not on the princely scale of Wolsey, but in the patriarchal fashion of having all his sons-in-law, with their families, under his roof. When he resigned the chancellorship he called his children and grandchildren together to explain his reduced circumstances. "If we wish to live together," said he, "you must be content to be contributories together. But my counsel is that we fall not to the lowest fare first: we will not, therefore, descend to Oxford fare, nor to the fare of New Inn, but we will begin with Lincoln's Inn diet, where many right worshipful men of great account and good years do live full well; which if we find ourselves the first year not able to maintain, then we will in the next year come down to Oxford fare, where many great learned and ancient fathers and doctors are continually conversant; which if our purses stretch not to maintain neither, then may we after, with bag and wallet, go a-begging together, hoping that for pity some good folks will give us their charity."

More was now able, as he writes to Erasmus, to return to the life which had always been his ambition, when, free from business and public affairs, he might give himself up to his favourite studies and to the practices of his devotion. Of the Chelsea interior Erasmus has drawn a charming picture, which may vie with Holbein's celebrated canvas, *The Household of Sir Thomas More*.

"More has built, near London, upon the Thames, a modest yet commodious mansion. There he lives surrounded by his numerous family, including his wife, his son, and his son's wife, his three daughters and their husbands, with eleven grandchildren. There is not any man living so affectionate to his children as he, and he loveth his old wife as if she were a girl of fifteen. Such is the excellence of his disposition that whatsoever happeneth that could not be helped, he is as cheerful and as well pleased as though the best thing possible had been done. In More's house, you would say that Plato's Academy was revived again, only, whereas in the Academy the discussions turned upon geometry and the power of numbers, the house at Chelsea is a veritable school of Christian religion. In it is none, man or woman, but readeth or studieth the liberal arts, yet is their chief care of piety. There is never any seen idle; the head of the house governs it not by a lofty carriage and oft rebukes, but by gentleness and amiable manners. Every member is busy in his place, performing his duty with alacrity; nor is sober mirth wanting."¹

But More was too conspicuous to be long allowed to enjoy the happiness of a retired life. A special invitation was sent him by the king to attend the coronation of Anne Boleyn, accompanied with the gracious offer of £20 to buy a new suit for the occasion! More refused to attend, and from that moment was marked out for vengeance. A first attempt made to bring him within the meshes of the law only recoiled with shame upon the head of the accusers. They were maladroit enough to attack him on his least vulnerable side, summoning him before the privy council to answer to a charge of receiving bribes in the administration of justice. One Parnell was put forward to complain of a decree pronounced against him in favour of the contending party Vaughan, who he said had presented a gilt cup to the chancellor. More stated that he had received a cup as a New Year's gift. Lord Wiltshire, the queen's father, exultingly cried out, "So, did I not tell you, my lords, that you would find this matter true?" "But, my lords," continued More, "having pledged Mrs. Vaughan in the wine wherewith my-butler had filled the cup, I restored the cup to her." Two other charges of a like nature were refuted as triumphantly. But the very futility of the accusations must have betrayed to More

¹ Ep. 426, app.

the bitter determination of his enemies to compass his destruction. Foiled in their first ill-directed attempt, they were compelled to have recourse to that tremendous engine of regal tyranny, the law of treason. A bill was brought into parliament to attain Elizabeth Barton, a nun, who was said to have held treasonable language. Barton turned out afterwards to have been an impostor, but she had duped More, who now lived in a superstitious atmosphere of convents and churches, and he had given his countenance to her supernatural pretensions. His name, with that of Fisher, was accordingly included in the bill as an accomplice. When he came before the council, it was at once apparent that the charge of treason could not be sustained, and the efforts of the court agents were directed to draw from More some approbation of the king's marriage. But to this neither cajolery nor threats could move him. The preposterous charge was urged that it was by his advice that the king had committed himself in his book against Luther to an assertion of the pope's authority, whereby the title of "Defender of the Faith" had been gained, but in reality a sword put into the pope's hand to fight against him. More was able to reply that he had warned the king that this very thing might happen, that upon some breach of amity between the crown of England and the pope Henry's too pronounced assertion of the papal authority might be turned against himself, "therefore it were best that place be amended, and his authority more slenderly touched." "Nay," replied the king, "that it shall not; we are so much bound to the see of Rome that we cannot do too much honour unto it. Whatsoever impediment be to the contrary, we will set forth that authority to the utmost; for we have received from that see our crown imperial." "which," added More, "till his grace with his own mouth so told me, I never heard before." Anything more defiant and exasperating than this could not well have been said. But it could not be laid hold of, and the charge of treason being too ridiculous to be proceeded with, More's name was struck out of the bill. When his daughter brought him the news, More calmly said, "I faith, Meg, quod differtur, non aufertur: that which is postponed is not dropt." At another time, having asked his daughter how the court went, and how Queen Anne did, he received for answer, "Never better; there is nothing else but dancing and sporting." To this More answered, "Alas, Meg, it pitieth me to remember unto what misery, poor soul, she will shortly come; these dances of hers will prove such dances that she will spurn our heads off like footballs; but it will not be long ere her head will dance the like dance."² So the speech runs in the *Life* by More's great-grandson; but in the only trustworthy record, the life by his son-in-law Roper, More's reply ends with the words, "she will shortly come." In this, as in other instances, the later statement has the appearance of having been an imaginative extension of the earlier.

In 1534 the Act of Supremacy was passed, and the oath ordered to be tendered. More was sent for to Lambeth, where he offered to swear to the succession, but steadily refused the oath of supremacy as against his conscience. Thereupon he was given in charge to the abbot of Westminster, and, persisting in his refusal, was four days afterwards committed to the Tower. After a close and even cruel confinement (he was denied the use of pen and ink) of more than a year, he was brought to trial before a special commission and a packed jury. Even so More would have been acquitted, when at the last moment Rich, the solicitor-general, quitted the bar and presented himself as a witness for the crown. Being sworn, he detailed a confidential conversation he had had with the

² Cresacre More, p. 231.

prisoner in the Tower. He affirmed that, having himself admitted in the course of this conversation "that there were things which no parliament could do,—e.g., no parliament could make a law that God should not be God," Sir Thomas had replied, "No more could the parliament make the king supreme head of the church." By this act of perjury a verdict of "guilty" was procured from the jury. The execution of the sentence followed within the week, on 7th July 1535. The head was fixed upon London Bridge. The vengeance of Henry was not satisfied by this judicial murder of his friend and servant; he enforced the confiscation of what small property More had left, expelled Lady More from the house at Chelsea, and even set aside assignments which had been legally executed by More, who foresaw what would happen before the commission of the alleged treason. More's property was settled on Princess Elizabeth, afterwards queen, who kept possession of it till her death. At his death Sir Thomas More was in the fifty-eighth year of his age. He was twice married, but had children only by his first wife. His eldest daughter Margaret, married to William Roper, is one of the foremost women in the annals of the country for her virtues, high intelligence, and various accomplishments. She read Latin and Greek, was a proficient in music, and in the sciences, so far as they were then accessible. Her devotion to her father is historical; she gave him not only the tender affection of a daughter but the high-minded sympathy of a soul great as his own.

It is unfortunate for More's reputation that he has been adopted as a champion of a party and a cause which is arrayed in hostility to the liberties and constitution of his country. Apart from the partisan use which is made of his name, we must rank him among the noblest minds of England, as one who became the victim of a tyrant whose policy he disapproved and whose servile instruments he despised. If his language towards the tyrant is often more servile than became a freeman, we must remember that such was the court style of the period, and that we must not construe literally phrases of compliment. It is, however, impossible to deny that More's policy in later life did not bear out the more liberal convictions of his earlier years. His views and feelings contracted under the combined influences of his professional practice and of public employment. In the *Utopia*, published in 1516, he not only denounced the ordinary vices of power, but evinced an enlightenment of sentiment which went far beyond the most statesmanlike ideas to be found among his contemporaries, pronouncing not merely for toleration but rising even to the philosophical conception of the indifference of religious creed. It was to this superiority of view, and not merely to the satire on the administration of Henry VII., that we must ascribe the popularity of the work in the 16th century. For, as a romance, the *Utopia* has little interest either of incident or of character. It does not, as has been said, anticipate the economical doctrines of Adam Smith, and much of it is fanciful without being either witty or ingenious. Mackintosh says of it: "It intimates a variety of doctrines, and exhibits a multiplicity of projects, which the writer regards with almost every possible degree of approbation and shade of assent, from the frontiers of serious and entire belief, through gradations of descending plausibility, where the lowest are scarcely more than exercises of ingenuity, and to which some wild paradoxes are appended, either as a vehicle, or as an easy means, if necessary, of disavowing the serious intention of the whole of this Platonic fiction."

The *Epistola ad Dorpium* at a later date exhibits More emphatically on the side of the new learning. It contains a vindication of the study of Greek, and of the desirability of printing the text of the Greek Testament,—views which at that date required an enlightened understanding to enter into, and which were condemned by the party to which More afterwards attached himself. At the most, he can be doubtfully exculpated from the charge of having tortured men and children for heresy. It is admitted by himself that he inflicted punishment for religious opinion. Erasmus only ventures to say in his friend's defence "that while he was chancellor no man was put to death for these pestilent opinions, while so many suffered death in France and the Low Countries."

The *Life of Sir Thomas More* was written by his son-in-law Roper about the end of Mary's reign. It was preserved in MS. during the reign of Elizabeth, and handed about in copies, many of which were carelessly made. It was not given to the press till 1626, with the date of Paris. Reprints were made by Heurne (1716), by Lewis (1729, 1731), and by Singer (1817, 1822). Roper's life is the source of all the many subsequent biographies. More's *Life* in MS. (Harleian 6235), anonymous, but by Nicolas Harpsfield, was also written in Mary's reign. All that is material in this MS. is taken from Roper. Another anonymous *Life*,

written in 1599, printed in Wordsworth's *Ecclesiastical Biography*, ii. 43-185, is chiefly compiled from Roper and Harpsfield. The preface is signed B. R. Stapleton (*Tres Thomæ, s. res gestæ S. Thomæ apostoli, S. Thomæ archiepiscopi Cantuariensis, Thomæ Mori, Douay, 1688, Cologne, 1612, and the Vita Thomæ Mori* (separately), Gratz, 1689) translates Roper, interweaving what material he could find scattered through More's works and letters and the notices of him in the writings of his contemporaries. Cresacre More, great-grandson of Sir Thomas, compiled a new life about the year 1627. It was printed without date, but, according to the editor, Hunter, in 1631. The title of this edition is—*The Life of Sir Thos. More, Lord High Chancellor of England, &c.*, &c., and with new title-page, 1642, 1726, 1828. This life is cited by the subsequent biographers as an independent authority. But it is almost entirely borrowed from Roper and Stapleton. The additions made have sometimes the appearance of rhetorical amplifications of Roper's simple statements. At other times they are decorative in which the lives of the saints are usually composed. The author seems to imply that he had received supernatural communications from the spirit of his ancestor. Already, only eighty years after More's execution, hagiography had taken possession of the facts, and was transmuting them into an edifying legend. Cresacre More's *Life* cannot be alleged as evidence for any facts which are not otherwise vouched. It has been remarked by Hunter that More's life and works have been all along manipulated for political purposes, and in the interest of the holy see. In Mary's reign, and in the tide of Catholic reaction, Roper and Harpsfield wrote lives of him; Ellis Heywood dedicated his *Il Moro* to Cardinal Pole, and Tottell reprinted the folio of his English works. Stapleton prepared his *Tres Thomæ* in 1588, when the recovery of England to the see of Rome was looked for by the Spanish invasion. In 1599, when there was a prospect of a disputed succession, the anonymous *Life* by B. R. was composed; and soon after Charles had allied himself with a Catholic, the *Life* by Cresacre More issued from the press. Hunter might have added that Stapleton was being reprinted at Gratz at the time when the conversion of England was expected from James II. The later lives of Sir Thomas More have been numerous, but the only one which has any critical value is that by G. T. Rudhart, *Thomas Mori, aus den Quellen bearbeitet*, Nuremberg, 1829. Other lives are by J. Hodgeson, London, 1652, 1662; by Gayley, 2 vols., London, 1808; by Mackintosh, *Lardner's Cab. Cyclopædia*, London, 1831, 1844; and in More's *Works*, London, 1851, 1856, 1624, and by Lord Campbell in *Lives of the Chancellors*, vol. I., 1848-50; by D. Nisard in *Renaissance et Reforme*; by Baumstark, Freiburg, 1879. A biographical study on More's Latin poems is *Philomorus* by J. H. Marsden, 2d ed., London, 1878.

More's writings are numerous, and a complete bibliography of them would occupy several columns. His English works were collected and published in one vol. folio by Bastall, London, 1590, and reprinted by Tottell, London, 1597. His Latin works were also separately collected in one vol., Basel, 1663; Louvain, 1666; and, most complete, Frankfurt and Leipzig, 1689. The *Utopia* has had numerous editions, the first is Louv., 1516. There are two English translations of the *Utopia*, by R. Robynson, London, 1591, 1556, 1624, and by Gibb, Burnet, 1688. The Latin poems, *Progymnasmatia*, appeared in 1518, 1520, 1563. This last edition contains the *Utopia* and other prose Latin pieces. (M. P.)

MOREAU, HÉGÉSIPPE, a minor lyric poet of disputed but considerable talent, was born at Paris on the 9th April 1810, and died in the hospital of La Charité on the 10th December 1838. In his early youth his parents, who were very ill-off, migrated to Provins, where the mother went into service and the father took the post of usher in a public school. Both died in the same refuge for the destitute which afterwards received their son. Hégésippe was fairly educated and was apprenticed to a printer, but he preferred the work (in France usually paid most miserably) of "maître d'études" in a school. He went to Paris before 1830, and appears to have practised both his occupations there, though for the most part he either adopted by choice or was driven by ill-fortune to adopt the singular life of alternate hardship and cheap dissipation which is dignified in France by the name of Bohemianism. In Moreau's case there is no doubt that the hardships exceeded the dissipation. He was habitually houseless, and is said to have exposed himself to the dangers of a cholera hospital in the great epidemic of 1832 simply to obtain shelter and food. Then he revisited Provins and published a kind of satirical serial called *Diogène*. Some years of this life entirely ruined his health, and it was only just before his death that he succeeded in getting his collected poems published, selling the copyright for £4 sterling and eighty copies of the book. It was received not unfavourably, but, as has happened in other cases, the author's death, which happened soon in the circumstances mentioned, was required to excite an interest which was proportionately excessive. Moreau's work, like that of many other young poets, has a strong note of imitation, his model being especially Béranger; and his character, both moral and literary, is not improved by obvious affectation in political, religious, and social matters. But some of his poems, such as *La Voultie* and the charming *La Fermière*, have great sweetness, and he had a faculty of writing both in prose and poetry which seems to show that with better fortune, or, to speak honestly, with more intelligence and more perseverance he might easily have saved himself from the miserable destitution which was his lot.

MOREAU, JEAN VICTOR (1763-1813), the greatest general of the French republic after Napoleon and Hoche, was born at Morlaix in Brittany in 1763. His father was an "avocat" in good practice, and instead of allowing him to enter the army, as he wished, insisted on his studying law at the university of Rennes. Young Moreau showed no inclination for law, but revelled in the freedom of a student's life. Instead of taking his degree he continued to live with the students as their hero and leader. In that capacity he became a person of political importance, and in the troubles of 1787 formed the law students into a sort of army, which he commanded as their provost. In 1789 he became yet more important, and commanded the students in the daily affrays which took place at Rennes between the young *noblesse*, who protested against the mode of election to the states-general, and the populace. Though he had hardly weight enough to be chosen a deputy, he was elected one of the committee of correspondence with the deputies at Paris. He was thus able to follow the course of events in the early days of the Revolution, and was early impressed with the conviction that no compromise with the court was possible, and a republic the only resource. These opinions estranged him from his father, who belonged to the party of Breton independence and preferred Brittany to France. At last, in 1792, at the call for volunteers he organized a battalion, and was at once elected its commandant. With it he served under Dumouriez, and in 1793 the good order of his battalion, and his own martial character and republican principles secured his promotion as general of brigade. Carnot, who had an eye for the true qualities of a general, promoted him to be general of division in 1794, and gave him command of the right wing of the army which, under Pichegru, was destined to drive the English and Austrians out of Flanders by separating the Austrians from the English. This wing was then to cover the occupation of Holland by the main army under Pichegru. These operations established his military fame, and in 1795 he was given the command of the army of the Rhine and the Moselle, with which he crossed the Rhine and advanced into Germany. He was at first completely successful, and won several victories, but at last had to execute before the archduke Charles a retreat which only increased his fame, as he managed to bring back with him more than 5000 prisoners. In 1797 he again crossed the Rhine, but his operations were checked by the conclusion of the preliminaries of Leoben between Bonaparte and the Austrians. It was at this time he found out the traitorous correspondence between his old comrade and commander Pichegru and the prince de Condé, which he foolishly concealed, and naturally has ever since been suspected of at least partial complicity. After Fructidor the Directory ceased to employ his service, until the absence of Bonaparte and the advance of Suwaroff made it necessary to have some great general in Italy. Yet it was only as chief of the staff that he served under Scherer and Joubert, and led back the French army after the latter's death at Novi. When Bonaparte returned from Egypt he found Moreau at Paris, greatly dissatisfied with the Directory both as a general and as a republican, and obtained his assistance in the *coup d'état* of Brumaire, when Moreau commanded the force which occupied the Luxembourg. In reward, the first consul again gave him command of the army of the Rhine, with which he fought his last great campaign, that of Hohenlinden, when his success was due rather to the splendid military qualities of his generals and their troops, and his own tactical genius, than to any inspiration of victory. On his return to Paris he married Mdle. Hulot, an ambitious woman, who gained a complete ascendancy over him, and with the enormous fortune acquired during his campaigns he purchased a luxurious hotel in Paris and

also Barras's country-seat of Grosbois. His wife exercised an evil influence over him, and collected around her all who were discontented with the aggrandizement of Napoleon. This "club Moreau" frightened Napoleon, and encouraged the royalists; but Moreau, though not unwilling to become a military dictator to restore the republic, would not intrigue for the restoration of Louis XVIII. All this was well known to Napoleon, who seized the conspirators. Moreau he treated with real leniency, and permitted to retire first to Spain, and then to America. Here the general lived in great content for seven years, when his wife, who could not allow him to rest, made him enter into negotiations with Bernadotte, his old comrade, who was now crown-prince of Sweden. At his suggestion Moreau entered the service of the czar Alexander; and with Bernadotte he planned the campaign of 1813. Fortunately for his fame as a patriot he did not live to invade France, but was mortally wounded while talking to the czar at the battle of Dresden on 27th August 1813, and died on 2d September. His wife received a pension from the czar, and was given the rank of *maréchale* by Louis XVIII.

Moreau's fame as a general stands very high, and from his marvellous coolness in conducting retreats he has been called the general of retreats. His combinations were splendid, and his temper always unruffled when most closely pressed; but he lacked the sudden spirit of seizing a victory which distinguished Napoleon in his early campaigns. Moreau was a sincere republican, though his own father was guillotined in the Terror; and the army of the Rhine was the hot-bed of republicanism, as that of Italy was the great support of a military tyranny. As a man, he was little given to personal ambition till his marriage, and would probably not only have served Napoleon well but moderated his tendency to absolutism by his very existence, had not his wife ruined any such hope by involving him in intrigues. He was fortunate in the moment of his death, though he would have been more so had he died in America. He seems by his final words, "Soyez tranquilles, messieurs; c'est mon sort," not to have regretted being removed from his equivocal position as a general in arms against his country.

The literature on Moreau is copious, the best book being G. Joehmus, *General Moreau—Abriss einer Geschichte seines Lebens und seiner Feldzüge*, Berlin, 1814. A more ordinary work is A. de Beauchamp, *Vie politique, militaire, et privée du Général Moreau*, translated by Philippart, London, 1814; and there is a curious tract on his death in Russian, translated into English under the title *Some Details concerning General Moreau and his Last Moments*, by Paul Svinin, London, 1814. (H. M. S.)

MOREL or MORCHELLA. See MUSHROOM.

MORELIA, formerly VALLADOLID, a city of Mexico, capital of the state of Michoacan de Ocampo, is situated 125 miles west by north of Mexico, at a height of 6400 feet above the sea, in 19° 42' N. lat. and 101° W. long. The site is a rocky hill on the Guayangareo valley, and the western horizon is bounded by the great Quinceo mountain (11,000 feet). Since the middle of the century a considerable extension of the city has taken place, especially towards the north: its streets, which run for the most part at right angles to each other, had increased from thirty in 1856 to ninety-nine in 1873. The principal square is the Plaza de los Martires (formerly de Armas), where Matamoros was shot by the Spaniards in 1814; its one side is occupied by the cathedral (1745), a large building with two towers about 200 feet high. The churches of the Carmelites (del Carmen) and San José are of some note, and of the nine convents, now for the most part in ruins, several were wealthy and extensive. That of the Capuchins is now used as a hospital, the old seminary has been turned into a state-house, and the tobacco factory, one of the most ancient buildings in the city, serves as municipal offices. An important institution, supported by the state, is the college of San Nicolas de Hidalgo, originally founded by Juan de San Miguel in the 16th century and rebuilt in 1868. The Ocampo theatre dates from 1869-1870. Water is brought from a distance of about 3 miles by a fine aqueduct, constructed in 1788 by D. Antonio de San Miguel, but the quality is often deteriorated by the presence of vegetable matter. Morelia lies too far from any great natural route to have much commerce in the present

state of the country, and its manufactures are limited to the production, on a small scale, of cotton, woollen, and silk goods. A certain delicate sweetmeat called *guayabate* is a regular article of commerce to Mexico. In 1750 the city had about 18,000 inhabitants, in 1873 the municipality had 36,940 and the city proper about 30,000, and in 1880 the number is stated at 20,400.

In 1541 Mendoza chose the Guayangareo valley as the new site for the city of Michoacan, and in 1545 the place received the name of Valladolid. Iturbide and Morelos were both born within its precincts; and in 1828 the Government did this latter patriot the honour of renaming the city Morelia. In 1863 it was made the seat of an archbishop. See *Bol. Soc. de Geogr. de la Rep. Mex.*, Mex., 1873.

MORELLET, ANDRÉ (1727-1819), economist and miscellaneous writer, was born at Lyons on the 7th of March 1727. He was long regarded as almost the last survivor of the Philosophe school; and in this character he figures in many memoirs,—for instance in Madame de Remusat's. He was educated by the Jesuits in his native town, then at a seminary in Paris, and finally at the Sorbonne; and he took holy orders, but his designation of the Philosophe party, and was a frequenter of most of their *salons*, being something of a butt (especially to his fellow-abbé and rival in political economy, Galiani), but having the credit of a ready and biting pen. Voltaire called him "L'Abbé Mord-les." His work was chiefly occasional, and the most notable parts of it were a smart pamphlet in answer to Palissot's scurrilous play *Les Philosophes* (which procured him a short sojourn in the Bastille for an alleged libel on Palissot's patroness, the princess de Robeck), and a reply to Galiani's *Commerce des Blés* (1770). Later, he made himself useful in quasi-diplomatic communications with English statesmen, and was pensioned, being, moreover, elected a member of the Academy in 1785. The outbreak of the Revolution (soon after which he was engaged in a controversy with Chamfort on the question of the advantages and deserts of the Academy) did not, as it did with many of his friends, drive him from the country or put his life in danger, but it put him in considerable straits of fortune. He maintained a kind of moderate liberal tone, and the return of something like order under the Consulate and the Empire restored him to prosperity and pensions. A year before his death, at the great age of ninety-two, on the 12th of January 1819 at Paris, he brought out a series of *Mélanges*, composed chiefly of selections from his former publications; and after his death appeared his memoirs, which are of value for the Philosophe period. Morellet, though not a man of extraordinary ability or of specially amiable or estimable character, was in both respects a fair specimen of the man of letters of all work of the time. He was, in fact, a journalist with a special turn for economical subjects.

MORERI, LOTIS. See ENCYCLOPEDIA, vol. viii. p. 194.

MORETO, AGUSTIN (1618-1669), Spanish dramatist and playwright, was born at Madrid in 1618. Of his personal and even of his literary history little is known. He studied at Alcalá between 1634 and 1639, and afterwards removed to Toledo, where he entered the household of the cardinal-archbishop and took holy orders. Ultimately he withdrew altogether from the world, and died a member of an ascetic religious brotherhood in 1669.

Moreto in his younger years was a prolific writer for the stage, and almost rivalled Calderon in popularity. Three volumes of his plays besides are printed between 1654 and 1681, and many dramas are attributed in whole or in part to him. He employed all the dramatic forms then in vogue. Of his religious plays, *Los mas Dichosos Hermanos* (The Most Fortunate Brothers), embodying the legend of the seven sleepers, may be mentioned as the least bombastic and absurd. Others are *El Rosario Perseguido*, turning on the persecutions connected with the introduction of the rosary into Spain, and *Maria Egipciaca*, a curious representation of the extraordinary legend of St Mary of Egypt. His heroic drama, *El*

Valiente Justiciero (The Brave Justiciary), a story of the times of Pedro the Cruel, is one of considerable power. His "comedias de figura," or "character comedies," as they are called (compare vol. vii. p. 422), include *El Lindo Don Diego* (The Handsome Don Diego) and *El Desden con el Desden* (Disdain met with Disdain), the latter partly borrowed from Lope de Vega's *Milagros del Desprecio*, and in turn imitated by Molière (in his *Princesse d'Élide*), by Carlo Gozzi (*Principessa Filosofa*), and by Schreyvogel (*Donna Diana*). The *Comedias Escogidas de Don Agustín Moreto y Cabaña* form the 39th volume of the *Biblioteca de Autores Españoles* (Madrid, 1856).

MORETTO, IL ("The Blackmoor," a term which has not been particularly accounted for), is the name currently bestowed upon ALESSANDRO BONVICINO (1498-c.1560), a celebrated painter of Brescia, Venetian school. He was born at Rovato in the Brescian territory in 1498, and studied first under Fioravante Ferramola of Brescia, afterwards, still youthful, with Titian in Venice. His own earlier method, specially distinguished by excellent portrait-painting, was naturally modelled on that of Titian. Afterwards he conceived a great enthusiasm for Raphael (though he does not appear to have ever gone to Rome), and his style became partially Raphaellesque. It was, however, novel in its combination of diverse elements, and highly attractive,—with fine pencilling, a rich yet not lavish use of perspective and decorative effects, and an elegant opposition of light and shade. The human figure is somewhat slender in Bonvicino's paintings, the expression earnestly religious, the flesh-tints varied, more so than was common in the Venetian school. The backgrounds are generally luminous, and the draperies well modified in red and yellow tints with little intermixture of blue. The depth of Bonvicino's talent, however, was hardly in proportion to its vigour and vivacity; and he excelled more in sedate altar-pieces than in subjects of action, and more in oil-painting than in fresco, although some fine series of his frescos remain, especially that in the villa Martinengo at Novarino, near Brescia. Among his celebrated works in the city are—in the church of S. Clemente, the Five Virgin Martyrs, and the Assumption of the Madonna (this latter may count as his masterpiece); in S. Nazaro e Celso, the Coronation of the Madonna; in S. Maria delle Grazie, St Joseph; in S. Maria de' Miracoli, St Nicholas of Bari. In the Vienna Gallery is a St Justina (once ascribed to Pordenone); in the Stadel Institute, Frankfurt, the Madonna enthroned between Sts Anthony and Sebastian; in the Berlin Museum, a colossal Adoration of the Shepherds, and a large votive picture (one of the master's best) of the Madonna and Child, with infant angels and other figures above the clouds, and below, amid a rich landscape, two priests; in the London National Gallery, St Bernardin and other saints, and two impressive portraits. Il Moretto is stated to have been a man of childlike personal piety, preparing himself by prayer and fasting for any great act of sacred art, such as the painting of the Virgin-mother. His dated works extend from 1524 to 1554, and he was the master of the pre-eminent portrait-painter Moroni. His death took place towards 1560.

MORGAGNI, GIOVANNI BATTISTA (1682-1771), the founder of pathological anatomy, was born 25th February 1682 at Forlì, an ancient and important town on the Æmilian road southwards from Bologna.¹ His parents were in comfortable circumstances, but not of the nobility; it appears from his letters to Lancisi that Morgagni was ambitious of gaining admission into that rank, and it may be inferred that he succeeded from the fact that he is described on a memorial tablet at Padua as "nobilis Forolensis." At school he was conspicuous for his talents, and he was especially noted for his readiness in classical epigram. At the age of sixteen he went to Bologna to

¹ A statue of the illustrious citizen was erected at Forlì in 1875, and the town library preserves fourteen MS. volumes of his writings.

study philosophy and medicine, and he graduated with much éclat as doctor in both faculties three years later (1701). He acted as prosector to Valsalva (one of the distinguished pupils of Malpighi), who held the office of "demonstrator anatomicus" in the Bologna school. He assisted Valsalva more particularly in preparing his celebrated work on the *Anatomy and Diseases of the Ear*, which came out in 1704. Many years after (1740), Morgagni edited a collected edition of Valsalva's writings, with important additions to the treatise on the ear, and with a memoir of the author. When Valsalva was transferred to Parma Morgagni succeeded to his anatomical demonstratorship. At this period he enjoyed a high repute in Bologna; he was made president of the *Academia Inquietorum* when in his twenty-fourth year, and he is said to have signalized his tenure of the presidential chair by discouraging abstract speculations, and by setting the fashion towards exact anatomical observation and reasoning. He published the substance of his communications to the Academy in 1706 under the title of *Adversaria Anatomica*, the first of a series by which he became favourably known throughout Europe as an accurate anatomist; the book included "Observations on the Larynx, the Lachrymal Apparatus, and the Pelvic Organs in the Female." After a time he gave up his post at Bologna, and occupied himself for the next two or three years at Padua and Venice with anatomical studies (of fishes at the latter city), as well as with chemistry and pharmacy, and with reading in the libraries. He then settled in practice in his native town, and soon attracted a large amount of business; there was hardly a case of much difficulty about which he was not consulted even by the older physicians, "adeo erat in observando attentus, in prædicando cautus, in curando felix." Such at least is the contemporary eulogy. After less than three years of this career, which he found fatiguing, he sought an opportunity of returning to more academical work. At Padua he had a friend in the elder Guglielmini, professor of medicine, but better known as a writer on physics and mathematics, whose works he afterwards edited (1719) with a biography. Guglielmini desired to see him settled as a teacher at Padua, and the unexpected death of Guglielmini himself made the project feasible, Vallisneri being transferred to the vacant chair and Morgagni succeeding to the chair of theoretical medicine. He came to Padua in the spring of 1712, being then in his thirty-first year, and he taught medicine there with the most brilliant success until his death sixty years later (6th December 1771). When he had been three years in Padua an opportunity occurred for his promotion (by the Venetian senate) to the chair of anatomy, in which he became the successor of an illustrious line of scholars, including Vesalius, Fallopius, Fabricius, Gasserius, and Spigelius, and in which he enjoyed a stipend that was increased from time to time by vote of the senate until it reached twelve hundred gold ducats. Shortly after coming to Padua he married a lady of Forlì, of noble parentage, who bore him three sons and twelve daughters; of the daughters, four died in infancy, and the other eight took the veil as they grew up; of the sons, one died in boyhood, one entered the Jesuit order, and the eldest settled at Forlì, where he married and lived to the age of fifty-two, predeceasing his father by five years and leaving a family to his care. Morgagni enjoyed an unequalled popularity among all classes. He was of tall and dignified figure, with blonde hair and blue eyes, and with a frank and happy expression; his manners were polished, and he was noted for the elegance of his Latin style. He lived in harmony with his colleagues, who are said not even to have envied him his unprecedentedly large stipend; his house and lecture-theatre were frequented

"tanquam officina sapientiæ" by students of all ages attracted from all parts of Europe; he enjoyed the friendship and favour of distinguished Venetian senators and of cardinals; successive popes conferred honours upon him; and on two occasions when a hostile army occupied the Æmilia his house was ordered to be treated with the same marked distinction that the great Emathian conqueror showed to the house of Pindar. Before he had been long in Padua the students of the German nation, of all the faculties there, elected him their patron, and he advised and assisted them in the purchase of a house to be a German library and club for all time. No person of any learning came to Padua without seeing and conversing with Morgagni, and no one ever left him without admiring equally his character and his teaching. One of his biographers and editors, the celebrated Tissot of Lausanne, observes that he had met with several Englishmen returning from Italy who told with pleasure and gratitude "quam humaniter illos exceperat, et quantum ex illius colloquiis, doctis, variis, jucundis profecerant." He was elected into the Imperial Cæsareo-Leopoldina Academy in 1708 (originally located at Schweiffurth), and to a higher grade in 1732, into the Royal Society in 1724, into the Paris Academy of Sciences in 1731, the St Petersburg Academy in 1735, and the Berlin Academy in 1754. Among his more celebrated pupils were Scarpa (who died in 1832, connecting the school of Morgagni with the modern era), Cotunnus (Cotugno), and Caldani, the author of the magnificent atlas of anatomical plates published in 4 vols. at Venice in 1801-1814.

Meanwhile he published on a variety of subjects. In his earlier years at Padua he brought out (1717-1719) five more series of the *Adversaria Anatomica* by which his reputation was first made; but for more than twenty years after the last of these his strictly medical publications were few and casual (on gall-stones, varices of the vena cava, cases of stone, and several memoranda on medico-legal points drawn up at the request of the curia). Classical scholarship in those years occupied his pen more than anatomical observations; and the reason of this appears to have been that he spent the summer months in the country for the sake of his health, and occupied his leisure with literary studies. His writings in this class include letters to Lancisi on the manner of Cleopatra's death, commentaries on Celsus and Sammonicus, notes on Prosper Alpinus, Varro, Vegetius, Columella, and Vitruvius, and antiquarian researches into the topography of the country round Ravenna and his own birthplace (Forum Livii). His edition of the works of Valsalva, published in 1740 (in 2 vols. 4to) with plates, occupied much of his time, being enriched with a life and a commentary, and with many additional observations of his own. It was not until 1761, when he was in his eightieth year, that he brought out the great work which, once for all, made pathological anatomy a science, and diverted the course of medicine into new channels of exactness or precision—the *De Sedibus et Causis Morborum per Anatomem indagatis*. He died on 6th December 1771. During the preceding ten years the *De Sedibus*, notwithstanding its bulk, was reprinted several times (thrice in four years) in its original Latin, and was translated into French (1765), English (1769, 3 vols. 4to), and German (1771). Some account of this remarkable work remains now to be given.

The only special treatise on pathological anatomy previous to that of Morgagni was the work of Théophile Bonet of Neuchâtel, *Sepulchretum sive Anatomia practica ex cadaveribus morbo denatis*, first published (Geneva, 2 vols. folio) in 1679, three years before Morgagni was born; it was republished at Geneva (3 vols. folio) in 1700, and again at Leyden in 1709. Although the normal anatomy of the body had been comprehensively, and in some parts exhaustively written by Vesalius and Fallopius, it had not occurred to any one to examine and describe systematically the anatomy of diseased organs and parts. Harvey, a century after Vesalius, naively remarks that there is more to be learned from the dissection of one person who had died of consumption or other chronic malady than from the bodies of ten persons who had been hanged. Glisson indeed (1597-1677) shows, in a passage quoted by Bonet in the preface to the *Sepulchretum*, that he was familiar with the idea, at least, of systematically comparing the state of the organs in a series of cadavera, and of noting those conditions which invariably accompanied a given set of symptoms. The work of Bonet was, however, the first attempt at a system of morbid anatomy, and, although it dwelt mostly upon curiosities and monstrosities, it

enjoyed much repute in its day; Haller speaks of it as "an immortal work, which may in itself serve for a pathological library." Morgagni, in the preface to his own work, discusses the defects and merits of the *Sepulchretum*; it was largely a compilation of other men's cases, well and ill authenticated; it was prolix, often inaccurate and misleading from ignorance of the normal anatomy, and it was wanting in what would now be called objective impartiality,—a quality which was introduced as decisively into morbid anatomy by Morgagni as it had been introduced two centuries earlier into normal human anatomy by Vesalius. Morgagni has narrated the circumstances under which the *De Sedibus* took origin. Having finished his edition of Valsalva in 1740, he was taking a holiday in the country, spending much of his time in the company of a young friend who was curious in many branches of knowledge. The conversation turned upon the *Sepulchretum* of Bonet, and it was suggested to Morgagni by his dilettante friend that he should put on record his own observations. It was agreed that letters on the anatomy of diseased organs and parts should be written for the perusal of this favoured youth (whose name does not transpire); and they were continued from time to time until they numbered seventy. Those seventy letters constitute the *De Sedibus et Causis Morborum*, which was given to the world as a systematic treatise in 2 vols. folio, Venice, 1761, twenty years after the task of epistolary instruction was begun. The letters are arranged in five books, treating of the morbid conditions of the body *a capite ad calcem*. The five books are dedicated respectively to Trew, Bromfield, Senac, Schreiber, and Meckel, as representing the several learned societies of which Morgagni was a foreign member. The five books together contain, according to an enumeration by the present writer, the records of some 640 dissections. Some of these are given at great length, and with a precision of statement and exhaustiveness of detail hardly surpassed in the so-called "protocols" of the German pathological institutes of the present time; others, again, are fragments brought in to elucidate some question that had arisen. The symptoms during the course of the malady and other antecedent circumstances are always prefixed with more or less fullness, and discussed from the point of view of the conditions found after death. Subjects in all ranks of life, including several cardinals, figure in this remarkable gallery of the dead. Many of the cases are taken from Morgagni's early experiences at Bologna, and from the records of his teachers Valsalva and Albertini not elsewhere published. Those six hundred or more cases are selected and arranged with method and purpose, and they are often (and somewhat casually) made the occasion of a long excursus on general pathology and therapeutics. The range of Morgagni's scholarship, as evidenced by his references to early and contemporary literature, strikes one with astonishment. It has been contended that he was himself not free from prolixity, the besetting sin of the learned; and certainly the form and arrangement of his treatise are such as to make it difficult to use in the present day, notwithstanding that it is well indexed in the original edition, in that of Tissot (3 vols. 4to, Yverdon, 1779), and in more recent editions. It differs from modern treatises in so far as the symptoms determine the order and manner of presenting the anatomical facts. Although Morgagni was the first to understand and to demonstrate the absolute necessity of basing diagnosis, prognosis, and treatment on an exact and comprehensive knowledge of anatomical conditions, he made no attempt (like that of the Vienna school sixty years later) to exalt pathological anatomy into a science disconnected from clinical medicine and remote from practical needs. His orderliness of anatomical method (implying his skill with the scalpel), his precision, his exhaustiveness, and his freedom from bias are his essentially modern or scientific qualities; his scholarship and high consideration for classical and foreign work, his sense of practical ends (or his common sense), and the breadth of his intellectual horizon prove him to have lived before medical science had become largely technical or mechanical. It is clear that Morgagni's immense personal influence during his lifetime did not alone make his book famous; at a distance of two hundred years from his birth, and more than one hundred from his death, the opinion is unanimous that his treatise was the commencement of the era of steady or cumulative progress in pathology and in practical medicine. Symptoms from that time ceased to be made up into more or less conventional groups, each of which was a disease; on the other hand, they began to be viewed as "the cry of the suffering organs," and it now became possible to develop Sydenham's grand conception of a natural history of disease in a catholic or scientific spirit. Laennec's application of the stethoscope to detect the sounds given out in diseased states of the heart and lungs, and Bright's application of the test-tube and re-agents to reach the structural and functional conditions of the kidney through the state of the urine, were the direct results of Morgagni's endeavour to lay bare the seats and causes of disease by anatomy; and those two means of diagnosis are the daily and hourly resource of every modern practitioner. In more general terms, Morgagni's work substituted localization for generalization and precision for vagueness.

A biography of Morgagni by Mosca was published at Naples in 1768. His

life may also be read in Fabroni's *Vita Illustr. Italor.*, and a convenient abridgment of Fabroni's memoir will be found prefixed to Tissot's edition of the *De Sedibus*, &c. A collected edition of his works was published at Venice in five vols. folio in 1763. (C. C.)

MORGAN, SYDNEY OWENSON, LADY (1777?-1859), novelist and miscellaneous describer and critic, was one of the most vivid and hotly-discussed literary personages of her generation. She was the daughter of an Irish actor, but it was one of her whims to keep the year of her birth a secret; "once upon a time" on Christmas day was her answer to inquiries. She began her literary career with a precocious volume of poems. Her second venture, *St Clair* (1804), a novel of ill-judged marriage, ill-starred love, and impassioned nature-worship, in which the influence of Goethe and Rousseau was apparent, at once attracted attention. Another novel, *The Novice of St Dominick* (1806), was also praised for its qualities of copious imagination and description, though the critics were inclined to nibble at the writer's grammar. But the book which made her reputation and brought her name into warm controversy was *The Wild Irish Girl*, also published in 1806. In this she appeared as the ardent champion of her native country, a politician rather than a novelist, extolling the beauty of Irish scenery, the richness of the natural wealth of Ireland, the noble traditions of its early history, and sketching types of the various classes with direct reference to the misgovernment to which she traced their evil features. She followed this up with *Patriotic Sketches and Metrical Fragments* in 1807, fitting some Irish melodies with words ("Kate Kearney" among the number) in the same year in which Moore began a similar task. Miss Owenson's politics and the favour shown her by the Whig aristocracy probably prompted the savage attack made upon her next novel, *Ida, a Woman of Athens*, in the first number of the *Quarterly* (1809). From first to last her style was open to the reproach of being made up too much of quotations, and her grammar was not always correct; but exuberant humour, keen wit, and fertility in the invention of striking and romantic incidents carry any unbiassed reader easily over all minor faults of composition. Her great ambition was to draw vivid pictures of the mingled "mirth and misery, ferocity and fun," of the Irish under English rule, and she succeeded. Her novels suffer as stories from this political purpose; she drags in too many character-sketches, and, though they are always drawn with vivacity and sharp penetration, they are drawn with too much bias of romantic enthusiasm on the one side and satirical spite on the other. In 1812 she was married to Sir T. C. Morgan, but books still continued to flow from her facile pen. In 1814 she produced her best novel, *O'Donnel*, a decided advance on previous work. She published an elaborate study of *France* under the Bourbon restoration in 1817. This was attacked with outrageous fury in the *Quarterly*, the authoress being accused of Jacobinism, falsehood, licentiousness, and impiety. She took her revenge indirectly in the novel of *Florence Macarthy* (1818), in which a *Quarterly* reviewer, Con Crawley, is insulted with supreme feminine ingenuity. *Italy*, a companion work to her *France*, was published in 1821; Lord Byron bears testimony to the justness of its pictures of life. The results of Italian historical studies were given in her *Life and Times of Salvator Rosa* (1824). Then she turned again to Irish manners and politics with a matter-of-fact book on *Absenteeism* (1825), and a highly stirring and romantic novel, *The O'Briens and the O'Flahertys* (1827). *The Book of the Boudoir* (1829) consisted of miscellaneous reflexions and reminiscences. Under the ministry of Lord Grey Lady Morgan obtained a pension of £300. During the last thirty years of her long life she broke no new ground, but to the last she was an entertaining writer, and sent some sprightly verses to the *Athenæum*