

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 Schweinfurth), 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*

in January 1859, a few weeks before her death, protesting against being called old. The titles of her books in this period are:—*France in 1829-30, Dramatic Scenes from Real Life* (1833), *The Princess* (1835), *Woman and her Master* (1840), *The Book without a Name* (1841), *Passages from my Autobiography* (1859). More of her autobiography and many interesting letters were edited with a memoir by Hepworth Dixon in 1862. He respected her prejudice against disclosing her exact age.

MORGANATIC MARRIAGE. See **MARRIAGE.**

MORGHEN, RAFFAELLO SANZIO (1758-1833), a distinguished engraver, was born at Naples on 19th June 1758. He received his earliest instructions from his father, himself an engraver; but, in order to be initiated more fully in the art, he was afterwards placed as a pupil under the celebrated Volpato. He assisted this master in engraving the famous pictures of Raphael in the Vatican, and the print which represents the miracle of Bolsena is inscribed with his name. He married Volpato's daughter, and, being invited to Florence to engrave the masterpieces of the Florentine gallery, he removed thither with his wife in 1782. His reputation now became so great as to induce the artists of Florence to recommend him to the grand-duke as a fit person to engrave the Last Supper of Leonardo da Vinci; apart, however, from the dilapidated state of the picture itself, the drawing made for Morghen was unworthy of the original, and the print, in consequence, although an admirable production, fails to convey a correct idea of the style and merit of Leonardo. Morghen's fame, however, soon extended over Europe; and the Institute of France, as a mark of their admiration of his talents, elected him an associate in 1803. In 1812 Napoleon invited him to Paris and paid him the most flattering attentions. He died at Florence on 8th April 1833.

A list of the artist's works, published at Florence in 1810, comprised 200 compositions; the number was afterwards considerably increased. Amongst the most remarkable, besides those already mentioned, may be noticed the Transfiguration from Raphael, a Magdalen from Murillo, a Head of the Saviour from Da Vinci, the Car of Aurora from Guido, the Hours and the Repose in Egypt from Poussin, the Prize of Diana from Domenichino, the Monument of Clement XIII. from Canova, Theseus vanquishing the Minotaur, Francesco Moncada after Vandyke, portraits of Dante, Petrarch, Ariosto, Tasso, and a number of other eminent men. His prints have hardly maintained the reputation which they enjoyed during the artist's lifetime. Though carefully and delicately executed, they are somewhat mechanical and wanting in force and spirit.

MORHOF, DANIEL GEORG (1639-1691), the learned author of a survey of universal literature entitled *Polyhistor sive de auctorum notitia et rerum commentarii*, was born at Wismar in 1639, studied law at Rostock, and was appointed professor of poetry there in 1660. In 1665 he went to the new university of Kiel as professor of eloquence and poetry; this chair he exchanged for that of history in 1673. He died at Lübeck in 1691. Of his numerous writings only the *Polyhistor* continues to be of value to the literary historian as a bibliographical work displaying judgment as well as knowledge. The first seven books (*Polyhistor Literarius*) appeared in 1688-1698; the publication of the two remaining parts (*P. Philosophicus* and *P. Practicus*) was completed by Moller in 1707. The best edition is that of A. Fabricius (2 vols. 4to, Leipsic, 1747).

MORIAH. In 2 Chron. iii. 1 we read that Solomon built the Temple at Jerusalem on Mount Moriah (מֹרְיָהוּ). This name for the Temple hill, the ancient Zion, is not found elsewhere in the Old Testament, and can hardly have been a current one. But a mountain in the "land of Moriah" was the place where Abraham was commanded to sacrifice Isaac; Josephus (*Ant.*, i. 13, 2) assumes that this *Μόριον ὄρος* was the Temple hill, and the same view is expressed in the Targums, where it is exegetically based on the obscure verse, Gen. xxii. 14 (comp. Jerome,

Quæst. Heb. in Gen. xxii. 2). Probably this tradition already existed in the time of the Chronicler, who appears to connect the name etymologically with Jehovah's manifestation of himself, as is done in Gen. xxii. 14.¹

Jerome repeatedly calls the Temple hill Mount Moriah, but the currency which the name has with modern writers is mainly due to the erroneous identification of Zion with the western hill beyond the Tyropæon. In Christian tradition the place of Isaac's sacrifice was identified with Calvary (see Theodosius, *De Situ Terræ Sanctæ*), and it is now shown in a chapel adjoining the church of the Holy Sepulchre.

MORIER, JAMES (1780-1849), traveller and author, was born in 1780. Through the influence of his uncle Admiral William Waldegrave, Baron Radstock, he at an early period entered the diplomatic service, and as secretary to Lord Elgin followed the grand vizier in the Egyptian campaign. An account of his Eastern experiences was published in 1812, under the title *A Journey through Persia, Armenia, and Asia Minor to Constantinople* in 1808-9. From 1810 to 1816 he was the English representative at the court of Persia, and after his return he published *A Second Journey through Persia to Constantinople between the years 1810 and 1816*. His knowledge of Eastern life and manners he also turned to account in the composition of several entertaining romances, displaying some skill in the delineation of Oriental scenery and character, and considerable powers of wit and humour. The most popular of these were:—*The Adventures of Hajji Baba of Ispahan*, 1824; *The Adventures of Hajji Baba of Ispahan in England*, 1828; *Zohrab the Hostage*, 1832; and *Ayesha the Maid of Kars*, 1834. Morier died at Brighton, 23d March 1849.

MORILLON, a name commonly given by fowlers to the female or immature male of the **GOLDEN-EYE** (vol. x. p. 757), the *Clangula glaucion* of modern ornithology, under the belief which still very generally obtains among them, as it once did among naturalists, that they formed a distinct species of Duck. The mistake no doubt originated in, and is partly excused by, the facts that the birds called Morillons were often of opposite sexes, and differed greatly from the adult male Golden-Eye, whose full and beautiful plumage is not assumed until the second year. The word is used in French in precisely the same form, but is in that language applied to the Tufted Duck, *Fuligula cristata*, and is derived, according to Littré, from *more*, signifying black. (A. N.)

MORIN, JEAN, or, in Latin, **JOANNES MORINUS** (1591-1659), the most learned Catholic theologian of his time and one of the founders of Biblical criticism, was born in 1591 at Blois of Protestant parents, acquired Latin and Greek at Rochelle, and continued his studies at Leyden. Immersed in Biblical and patristic lore, he began to waver in his Protestantism, and moved to Paris, where he made many friends in literary circles, particularly Cardinal Du Perron, to whom his conversion to Catholicism is ascribed. In 1618 he joined the recently formed Parisian Oratory, where he could give himself to quiet study, and in due course took priest's orders. In 1625 he visited England in the train of Henrietta Maria, and in 1640 he was at Rome, on the invitation of Cardinal Barberini, and was received with special favour by Pope Urban VIII., who employed him on the commission for forwarding his project of union with the Eastern Church. He was, however, soon recalled to Paris by Richelieu, and the rest of his life was spent among books in incessant literary labour, his health, memory, and intellectual vigour remaining unimpaired even in old age. His pen sometimes brought him into trouble. The *Histoire de la délivrance de l'Église Chrétienne par l'emp. Constantin, et de la grandeur et souveraineté temporelle donnée à l'Église Romaine par les rois de France* (1630) gave great offence at Rome, and a

¹ The word Moriah, however, can hardly come from מֹרְיָהוּ, "see;" it is perhaps akin to Moreh, "revealer," "tea-her."

Déclaration (1654), directed against faults in the administration of the Oratory and reflecting on the general (Father Bourgoing), was strictly suppressed. So, too, his great work on penance gave equal offence to the Jesuits and to Port-Royal, and even after his death (1659) the polemical vehemence of his *Exercitationes Biblicæ*, and the exaggeration of his assertion "apud neotericos Hæreticos verba Scripturarum non esse integra, non superficiem, non folia, nedium sensum, medullam et radicem rationis" long led Protestants to treat his valuable contributions to the history of the Hebrew text as a mere utterance of Popish prejudice.

Morinus was a voluminous and prolix writer on ecclesiastical antiquities. His principal works in this field are *Commentarius historicus de disciplina in administratione sacramenti penitentiae XIII primis seculis in Eccl. Occid. et hucusque in Orient. observata* (1651), and *Comm. de sacris Ecclesiæ ordinationibus secundum antiquos et recentiores Latinos, Græcos, Syros et Babylonios* (1655). The second of these works expresses those ironical views on the subject of ordination which recommended Morinus to Urban VIII. The literary correspondence of Morinus appeared in 1682 under the title of *Antiquitates Ecclesiæ Orientalis* (edited by R. Simon).

The chief fame of Morinus, however, now rests on his Biblical and critical labours. By his *editio princeps* of the Samaritan Pentateuch and Targum, in the Paris Polyglott, he gave the first impulse in Europe to the study of this dialect, which he acquired without a teacher (framing a grammar for himself) by the study of MSS. then newly brought to Europe. Not unnaturally he formed a very exaggerated view of the value of the Samaritan tradition of the text, exalting it above the tradition of the Jews (*Exercitationes in utrumque Samaritanorum Pentateuchum*, 1631). A similar tone of exaggerated depreciation of the Hebrew text, coloured, as has been remarked above, by polemical bias against Protestantism, mars his greatest work, the posthumous *Exercitationes biblicæ de Hebræicæ Græcique lecturæ sinceritate* (1660), in which, following in the footsteps of Cappellus, but with incomparably greater learning, he brings irrefragable arguments against the then current theory of the absolute integrity of the Hebrew text of the Old Testament, and the antiquity of the vowel points. The second part of this work is still valued as a copious storehouse of materials for the history of the Hebrew text collected by the most self-denying labour—*meis ingratis*, as he said himself.

MORLAIX, the chief town of an arrondissement in the department of Finistère, France, lies 350 miles west of Paris on the railway from Paris to Brest, and at the confluence of two small streams, 7 miles distant from the sea. Its port has 13 feet of water at ordinary and 23 feet at spring tides. The entrance of the roadstead is defended by the Château du Taureau, which stands on a rock in the sea, and was built in 1542 to protect the town from the English. Morlaix still contains a considerable number of curious wooden houses of the 15th, 16th, and 17th centuries; but the most striking piece of architecture in the town is the gigantic two-storied viaduct of the railway from Paris to Brest, 934 feet long and 207 feet above the quays. The old church of the Dominicans is now occupied by the town library. The hospital has beds for 500 patients, and can accommodate 300 female lunatics besides. A tobacco-factory, employing 400 men and 700 women, is the principal industrial establishment; and there are also extensive paper-mills, a considerable flax-mill, canvas-factories, foundries, and saw-mills. A considerable trade is carried on in grain, yarn, canvas, leather, tallow, wax, and horses; and a large quantity of butter, cattle, and vegetables is exported from Roscoff, a village in the neighbourhood, which is also known for its sea-bathing and its zoological station. The population of Morlaix was 15,183 in 1876.

Judging by the numerous coins found on the spot, the site of Morlaix was probably occupied in the time of the Romans. The counts of Leon held the lordship in the 12th century, but the dukes of Brittany disputed possession with them, and in 1187 Henry II. of England, guardian of Arthur of Brittany, made himself master of the town after a siege of several weeks. During the War of the Hundred Years Morlaix was again captured and recaptured by the French and the English, and pillaged by the latter in 1522. Queen Mary of Scotland, on her way to be married to the Dauphin, made solemn entry into Morlaix in 1548. And finally, the town having joined the League, the castle was taken by storm in the name of Henry IV. in 1594.

MORLAND, GEORGE (1763-1804), animal and subject painter, was born in London on the 26th of June 1763. He came of a race of artists. His father, a painter, mezzotint-engraver, and picture-dealer, gave him a careful art-training, and at an exceptionally early age he produced works of wonderful promise. At sixteen he exhibited sketches at the Royal Academy, and even before this his productions found ready purchasers, and some of them had been engraved. But already the taste for dissipation, which was stronger in Morland than even his love for art, had begun to manifest itself, and at seventeen he escaped from the over-strict discipline of his father's house, and began a career of reckless prodigality which has hardly a parallel in art-biography, gathering round him an *entourage* of the most abandoned associates, and supporting himself by the sale of the pictures—rustic subjects and scenes from low life—which he threw off with unexampled rapidity. About 1786 there appeared to be some prospect of amendment. He went to reside at Kensal Green, came under the influence of better companions, and married a beautiful and virtuous girl, a sister of James Ward the animal-painter and William Ward the engraver. The subjects which Morland painted during this period reflect the change in his way of life. The Idle and Industrious Mechanic, and Letitia or Seduction, moralities in the style of Hogarth, were engraved and became exceedingly popular. But soon the force of old habit asserted itself, the desire for freedom and lawlessness returned to the artist with redoubled violence, and he again drifted into a career of riot and intemperance. The means of dissipation were not wanting; the dealers were eager for his productions; indeed, so greatly were they esteemed that skilled copyists were employed to make many transcripts from the pictures on which he was at work, which were sold as originals to an unsuspecting public. The finest of Morland's subjects date from 1790 to 1792. In 1791 was painted the *Inside of a Stable*, now in the National Gallery, probably the artist's masterpiece. In spite of his popularity and his industry, his affairs became inextricably embarrassed. For a time he eluded the bailiffs with singular dexterity, but in November 1799 he was arrested. Obtaining the Rules of the Bench, he took a house within bounds, and continued to practise both his art and his debauchery. He was released under the Insolvent Act of 1802, but his health was ruined and he was speedily stricken with palsy. Partially recovering, he continued to paint, but before long he was again arrested for debt, and died in a sponging-house in Eyre Street, Coldbath Fields, on the 29th of October 1804. His wife survived him only some three days, and they were buried in one grave.

The most characteristic works of Morland are those which deal with rustic and homely life. They show much direct and instinctive feeling for nature, and admirable executive skill, but they have no elevation of subject, no great beauty of colour or truth of atmosphere. They suffer from the haste in which the artist habitually worked. Many of them have been admirably mezzotinted by J. R. Smith and his pupils, William Ward and John Young. Particulars of Morland's life will be found in the biographies by J. Hassell (1804), G. Dawe (1807), and Blagton (1806), and in *Memoirs of a Picture*, by W. Collins, 1805.

MORMONS, or The Church of Jesus Christ of Latter-Day Saints, are a religious sect founded by Joseph Smith at Manchester, New York, in 1830, and for the last thirty-six years settled in Salt Lake City, Territory of Utah, United States. Smith was born 23d December 1805 at Sharon, Windsor county, Vermont, from which place ten years later his parents, a poor, ignorant, thriftless, and not too honest couple, removed to New York, where they settled on a small farm near Palmyra, Wayne county (then Ontario). Four years later, in 1809, they removed to Manchester, some 6 miles off; and it was at the latter place when fifteen years old that Joseph began to have