

canonist Gerson. In an anonymous tract published shortly afterwards (*Risposta di un Dottore in Teologia*) he laid down principles which struck at the very root of the pope's authority in secular things. This book was promptly put upon the *Index*, and the republication of Gerson was attacked by Bellarmine with a severity which obliged Sarpi to reply in an *Apologia*. The *Considerazioni sulle Censure* and the *Trattato dell' Interdetto*, the latter partly prepared under his direction by other theologians, speedily followed. Numerous other pamphlets appeared, inspired or controlled by Sarpi, who had received the further appointment of censor over all that should be written at Venice in defence of the republic. His activity registers the progress of mankind, and forms an epoch in the history of free discussion. Never before in a religious controversy had the appeal been made so exclusively to reason and history; never before had an ecclesiastic of his eminence maintained the subjection of the clergy to the state, and disputed the pope's right to employ spiritual censures, except under restrictions which virtually abrogated it. In so doing he merely gave expression to the convictions which had long been silently forming in the breasts of enlightened men, and this, even more than his learning and acuteness as a disputant, insured him a moral victory. Material arguments were no longer at the pope's disposal. The Venetian clergy, a few religious orders excepted, disregarded the interdict, and discharged their functions as usual. The Catholic powers refused to be drawn into the quarrel. At length (April 1607) a compromise was arranged through the mediation of the king of France, which, while salving over the pope's dignity, conceded the points at issue. The great victory, however, was not so much the defeat of the papal pretensions as the demonstration that interdicts and excommunications had lost their force. Even this was not wholly satisfactory to Sarpi, who longed for the toleration of Protestant worship in Venice, and had hoped for a separation from Rome and the establishment of a Venetian free church by which the decrees of the council of Trent would have been rejected, and in which the Bible would have been an open book. But the controversy had not lasted long enough to prepare men's minds for so bold a measure. The republic rewarded her champion with the further distinction of state counsellor in jurisprudence, and, a unique mark of confidence, the liberty of access to the state archives. These honours exasperated his adversaries to the uttermost; and after citations and blandishments had equally failed to bring him to Rome he began to receive intimations that a stroke against him was preparing in that quarter. On October 5 he was attacked by a band of assassins and left for dead, but the wounds were not mortal. The bravos found a refuge in the papal territories. Their chief, Poma, declared that he had been moved to attempt the murder by his zeal for religion, a degree of piety and self-sacrifice which seems incredible in a bankrupt oil-merchant. "Agnosco stylum Curie Romanæ," Sarpi himself pleasantly said, when his surgeon commented upon the ragged and inartistic character of the wounds, and the justice of the observation is as incontestable as its wit. The only question can be as to the degree of complicity of Pope Paul V., a good man according to his light, but who must have looked upon Sarpi as a revolted subject, and who would find casuists enough to assure him that a prince is justified in punishing rebels by assassins when they are beyond the reach of executioners.

The remainder of Sarpi's life was spent peacefully in his cloister, though plots against him continued to be formed, and he occasionally spoke of taking refuge in England. When not engaged in framing state papers, he

devoted himself to scientific studies, and found time for the composition of several works. A Machiavellian tract on the fundamental maxims of Venetian policy (*Opinione come debba governarsi la repubblica di Venezia*), used by his adversaries to blacken his memory, though a contemporary production, is undoubtedly not his. It has been attributed to a certain Gradenigo. Nor did he complete a reply which he had been ordered to prepare to the *Squitinio della Libertà Veneta*, which he perhaps found unanswerable. In 1610 appeared his *History of Ecclesiastical Benefices*, "in which," says Ricci, "he purged the church of the defilement introduced by spurious decretals." In the following year he assailed another abuse by his treatise on the right of asylum claimed for churches, which was immediately placed on the *Index*. In 1615 a dispute between the Venetian Government and the Inquisition respecting the prohibition of a book led him to write on the history and procedure of the Venetian Inquisition; and in 1619 his chief literary work, the *History of the Council of Trent*, was printed at London under the name of Pietro Soave Polano, an anagram of Paolo Sarpi Veneto. The editor, Marco Antonio de Dominis, has been accused of falsifying the text, but a comparison with a MS. corrected by Sarpi himself shows that the alterations are both unnecessary and unimportant. This memorable book, together with the rival and apologetic history by Cardinal Pallavicini, is minutely criticized by Ranke (*History of the Popes*, appendix No. 3), who tests the veracity of both writers by examining the use they have respectively made of their MS. materials. The result is not highly favourable to either, nor wholly unfavourable; neither can be taxed with deliberate falsification, but both have coloured and suppressed. They write as advocates rather than historians. Each had access to sources of information denied to the other; so that, although it may be true in a sense that the truth lies between them, it cannot be attained by taking the middle way between their statements. Ranke rates the literary qualities of Sarpi's work very highly. "Sarpi is acute, penetrating, and sarcastic; his arrangement is exceedingly skilful, his style pure and unaffected. In power of description he is without doubt entitled to the second place among the modern historians of Italy. I rank him immediately after Machiavelli." Sarpi never acknowledged his authorship, and baffled all the efforts of the Prince de Condé to extract the secret from him. He survived the publication four years, dying on January 15, 1623, labouring for his country to the last. The day before his death he had dictated three replies to questions on affairs of state, and his last words were "Esto perpetua." His posthumous *History of the Interdict* was printed at Venice the year after his death, with the disguised imprint of Lyons.

Sarpi's services to mankind are now acknowledged by all except the most extreme Ultramontane partisans; and of his general character it is enough to say that even theological hatred has been unable to fix the least personal imputation upon him. To the highest qualities of the scholar, the statesman, and the patriot he added charity, magnanimity, and disinterestedness. The only point on which his conduct may be thought to require apology is the reserve in which he shrouded his religious opinions. Great light has been thrown upon his real belief and the motives of his conduct by the letters of Christoph von Dohna, envoy of Christian, prince of Anhalt, to Venice, published by Moritz Ritter in the *Briefe und Acten zur Geschichte des dreissigjährigen Krieges*, vol. ii. (Munich, 1874). Sarpi told Dohna that he greatly disliked saying mass, and celebrated it as seldom as possible, but that he was compelled to do so, as he would otherwise seem to admit the validity of the papal prohibition, and thus betray the cause of Venice. This supplies the key to his whole behaviour; he was a patriot first and a religious reformer afterwards. He was most anxious to obtain liberty of Protestant worship at Venice, but scarcely proceeded beyond good wishes, partly from prudence, partly from being "rooted" in what Diodati described to Dohna as "the most dangerous maxim, that God does not regard externals so long as the mind and heart are right before

Him." "It is of little avail," adds Diodati, "to dispute with him, for all blows fall ineffectually upon the sweetness and maturity of affections and spirit which raise him above well nigh every emotion." Sarpi had another maxim, which he thus formulated to Dohna: "*Le falsità non dico mai mai, ma la verità non a ognuno.*" It must further be considered that, though Sarpi admired the English prayer-book, he was neither Anglican, Lutheran, nor Calvinist, and might have found it difficult to accommodate himself to any Protestant church. On the whole, the opinion of Le Courayer, "qu'il était Catholique en gros et quelque fois Protestant en détail," seems not altogether groundless, though it can no longer be accepted as a satisfactory summing up of the question. His discoveries in natural science have been overrated, but his scientific attainments must have been great. Galileo would not have wasted his time in corresponding with a man from whom he could learn nothing; and, though Sarpi did not, as has been asserted, invent the telescope, he immediately turned it to practical account by constructing a map of the moon.

Sarpi's life was written by his enthusiastic disciple, Father Fulgenzio Micanzio, whose work does honour to his heart, but is both meagre and uncritical. Bianchi-Giovini's modern biography (1896) is greatly marred by digressions, but is on the whole the most satisfactory extant, though inferior in some respects to that by Miss Arabella Georgina Campbell (1869), a labour of love, enriched by numerous references to MSS. unknown to Bianchi-Giovini. The numerous misprints which disfigure the English edition of this work have been corrected in an Italian translation. T. A. Trollope's *Paul the Pope and Paul the Friar* (1881) is in the main a mere abstract of Bianchi-Giovini, but adds a spirited account of the conclave of Paul V. The incidents of the Venetian dispute from day to day are related in the contemporary diaries published by Enrico Cornes (Vienna, 1899). Giusto Fontanini's *Storia Arcana della Vita di Pietro Sarpi* (1863), a bitter libel, is nevertheless important for the letters of Sarpi it contains, as Griselini's *Memoria Anedote* (1760) is from the author's access to Sarpi's unpublished writings, afterwards unfortunately destroyed by fire. Foscarini's *History of Venetian Literature* is important on the same account. Sarpi's correspondence has been printed at various times, and inedited letters from him are of frequent occurrence in public libraries. The King's Library in the British Museum has a valuable collection of tracts in the interdict controversy, formed by Consul Smith. (R. G.)

SARRAZIN, JACQUES (1588-1660), French painter, born at Noyon in 1588, was a pupil of the father of Simon Guillaun, but he went to Rome at an early age and worked there under a Frenchman named Anguille. Starting thus, Sarrazin speedily obtained employment from Cardinal Aldobrandini at Frascati, where he won the friendship of Domenichino, with whom he afterwards worked on the high altar of St Andrea della Valle. His return to Paris, where he married a niece of Simon Vouet's, was signalized by a series of successes which attracted the notice of Sublet des Noyers, who entrusted to him the work by which Sarrazin is best known, the decoration of the great portal and dome of the western façade of the interior court of the Louvre. The famous Caryatides of the attic show, especially in the way in which the shadows are made to tell as points of support, the profound and intelligent study of Michelangelo's art to which Sarrazin had devoted all the time he could spare from bread-winning whilst in Rome. He now executed many commissions from the queen and from all the chief personages of the day, devoted much time to painting, and was an active promoter of the foundation of the Academy. The mausoleum for the heart of the Prince de Condé in the Jesuit church of the Rue Saint Antoine was his last considerable work (see Lenoir, *Musée des Monuments Français*, v. 5); he died 3d December 1660, whilst it was in progress, and the crucifix of the altar was actually completed by one of his pupils named Groll.

SARSAPARILLA, a popular alterative remedy, prepared from the long fibrous roots of several species of the genus *Smilax*, indigenous to Central America, and extending from the southern and western coasts of Mexico in the north to Peru in the south. These plants grow in swampy forests seldom visited by European travellers, and, being dioecious and varying much in the form of leaf in different individuals, they are but imperfectly known to botanists, only two species having been identified as yet with any degree of certainty. These are *Smilax officinalis*, Kth., and *S. medica*, Schlecht. and Cham., which yield respectively the so-called "Jamaica" and the Mexican varieties. The introduction of sarsaparilla into European medicine dates from the middle of the 16th century. Monardes, a physi-

cian of Seville, records that it was brought to that city from New Spain about 1536-45, that a better sort soon afterwards came from Honduras, and that an excellent variety of a darker colour, and consisting of larger roots, was subsequently imported from Guayaquil. Sarsaparilla must have come into extensive use soon afterwards, for Gerard, about the close of the century, states that it was imported into England from Peru in great abundance.

When boiled in water the root affords a dark extractive matter, the exact nature of which has not been determined; the quantity of extract yielded by the root is used as a criterion of its quality. Boiling alcohol extracts from the root a neutral substance in the form of crystalline prisms, which crystallize in scales from boiling water. This body, which is named *parillin*, is allied to the saponin of quillaia bark, from which it differs in not exciting sneezing. The presence in the root of starch, resin, and oxalate of lime is revealed by the use of the microscope. Sarsaparilla is chiefly used in medicine in the form of decoction and fluid extract. It is regarded by many as a valuable alterative and diaphoretic in chronic rheumatism, syphilis, and various skin diseases, but by others as possessing little if any remedial value. It is frequently prescribed in combination with powerful medicines, such as iodide of potassium or bichloride of mercury.

The varieties of sarsaparilla met with in commerce at present are the following:—Jamaica, Lima, Honduras, Guatemala, Guayaquil, and Mexican. Of these the first-named is the most highly esteemed, as yielding the largest amount of extract, viz., from 33 to 44 per cent.; it is the only kind admitted into the British pharmacopœia. On the Continent, and more especially in Italy, the varieties having a white starchy bark, like those of Honduras and Guatemala, are preferred. "Jamaica" sarsaparilla is not produced there, but derives its name from the fact that Jamaica was at one time the emporium for sarsaparilla, which was brought thither from Honduras, New Spain, and Peru. Sarsaparilla is grown to a small extent in Jamaica, and is occasionally exported thence to the London market in small quantities, but its orange colour and starchy bark are so different in appearance from the thin reddish-brown bark of the genuine drug, that it does not meet with a ready sale. The Jamaica sarsaparilla of trade is collected on the Cordilleras of Chiriqui, in that part of the isthmus of Panama which adjoins Costa Rica, where the plant yielding it grows at an elevation of 4000 to 8000 feet, and is brought down to Boca del Toro on the Atlantic coast for shipment. It is met with in commerce in the form of hanks about 18 inches long and 4 inches in diameter, loosely wound round with a long root of the same drug. The root bark is of a reddish-brown colour, thin and shrivelled, and there is an abundance of rootlets, which are technically known by the name of "beard." Lima sarsaparilla resembles the Jamaica kind, but the roots are of a paler brown colour, and are formed into cylindrical bundles of similar length, but only about 2½ inches in diameter. Honduras sarsaparilla occurs in the form of cylindrical rolls about 30 inches long and 4 or more in diameter, closely wound round with a long root so as to form a neat bundle. The roots are less wrinkled, and the bark is whiter and more starchy, than in the Jamaica kind. It is exported from Belize to the extent of about 10,000 lb annually. Guatemala sarsaparilla is very similar to that of Honduras, but has a more decided orange hue, and the bark shows a tendency to split off. Guayaquil sarsaparilla is obtained chiefly in the valley of Alassi, on the western side of the equatorial Andes. The roots are roughly packed in large bales and are not made into separate hanks, and the chump or rootstock is often allowed to remain attached to the roots. The bark is thick and furrowed, and of a pale fawn colour internally; the rootlets are few, and the root itself is of larger diameter than in the other kinds. Sometimes there is attached to the rootstock a portion of stem, which is round and not prickly, differing in these respects from that of *Smilax officinalis*, which is square and prickly. Mexican sarsaparilla also is not made up into hanks, but is packed in straight lengths of about 3 feet into bales, the chump and portions of an angular but not square stem being frequently attached to the roots. The latter are slender, shrivelled, and nearly devoid of rootlets. This kind of sarsaparilla is collected on the eastern slope of the Mexican Andes throughout the year, and is the produce of *Smilax medica*, Schlecht. and Cham.

The collection of sarsaparilla root is a very tedious business; a single root takes an Indian half a day or sometimes even a day and a half to unearth it. The roots extend horizontally in the ground on all sides for about 9 feet, and from these the earth has to be carefully scraped away and other roots cut through where such come across them. A plant four years old will yield 16 lb of fresh

root, and a well-grown one from 32 to 64 lb, but more than half the weight is lost in drying. The more slender roots are generally left, and the stem is cut down near to the ground, the crown of the root being covered with leaves and earth. Thus treated, the plant continues to grow, and roots may again be cut from it after the lapse of two years, but the yield will be smaller and the roots more slender and less starchy. In some varieties, as the Guayaquil and Mexican, the whole plant, including the rootstock, is pulled up. The Indians are guided in their selection of roots by the number of stems arising from the roots, by the thinness of the leaves, and the closeness with which the stem is beset with prickles.

In several species of *Smitax* the roots become thickened here and there into large tuberous swellings 4 to 6 inches long, and one or two inches in thickness. These tubers form a considerable article of trade in China, but are used to a limited extent only on the Continent, under the name of China root, although introduced into Europe about the same time as sarsaparilla. China root is obtained both in China and India from *Smitax glabra* and *S. lanceifolia*, Roxburgh, and *S. China*, L. A similar root is yielded by *S. pseudo-China*, L., and *S. tannoides* in the United States from New Jersey southwards; by *S. balbisiana*, Kth., in the West Indies, and by *S. Japicanga* and *S. syringoides*, Griseb., and *S. Brasiliensis*, Spreng., in South America. All these are used as an alternative remedy in the localities where they grow. The amount of China root exported to Europe from Canton in 1872 was only 51,200 lb, although in the same year as much as 1,367,733 lb was exported from the city of Hankow to other Chinese ports. In 1882 Bombay imported from China 945 cwts. of the root. The name of Indian sarsaparilla is given to the roots of *Hemidesmus indicus*, R. Br., an Asclepiadaceous plant indigenous to India. These roots are readily distinguished from those of true sarsaparilla by their loose cracked bark and by their odour and taste, recalling those of melilot.

SARTHE, a department of the north-west region of France, formed in 1790 out of the eastern part of Maine, 29 communes of Anjou, and portions of Perche. Situated between 47° 35' and 48° 30' N. lat., and between 0° 25' W. and 0° 55' E. long., it is bounded N. by the department of Orne, N.E. by Eure-et-Loir, E. by Loir-et-Cher, S. by Indre-et-Loire and Maine-et-Loire, and W. by Mayenne. The Sarthe, a sub-tributary of the Loire, flows in a south-westerly direction through the department; and the Loir, which along with the Sarthe joins the Mayenne to form the Maine above Angers, traverses its southern borders. The general slope of the country is from north to south-west. While the highest point (on the boundary towards Orne) is 1115 feet, the lowest, where the Loir leaves the department, is only 65. The hills that separate the streams rise as they advance north-east into Perche, or north-west into what are magniloquently called the Alpes Mancelles (1080 feet high). The Sarthe flows past Le Mans and Sablé, receiving the Merdereau and the Vègre from the right, and the Orne and the Huisne from the left. The Loir passes La Flèche, and along its chalky banks caves have been hollowed out which, like those along the Cher and the Loire, serve as dwelling-houses and stores. The mean annual temperature differs but slightly from that of Paris. There are in the year 145 days of rain (with 12 of snow), 56 of frost, 180 of fogs, 20 of hail, and 14 of storm. The rainfall is about 24 inches, or rather below the average for France.

Of a total surface of 1,533,760 acres, 982,635 acres in the department are arable, 198,517 under wood, 190,176 in meadows and grass, 42,000 in moors, and 22,284 in vineyards. In 1881 the live stock comprised 61,400 horses, 6524 asses or mules, 182,195 cattle, 49,373 sheep (wool-clip 83 to 84 tons), 79,787 pigs, 24,369 goats, 12,898 hives (76 tons of honey, 21½ tons wax). Poultry (capons, geese, &c.) form one of the most remunerative products of the department, which sends yearly to Paris 250,000 fowls and 100,000 geese, and consumes or disposes of 10,000,000 eggs. The horses are, like those of Perche (*percherons*), famous for speed combined with strength. There are three distinct districts:—the corn lands to the north of the Sarthe and the Huisne; the moorlands, partly planted with pine, between those two streams and the Loir; and the wine-growing country to the south of the Loir. In 1883 the grain crop yielded 2,813,387 bushels of wheat, 951,039 of meslin, 714,248 of rye, 2,317,760 of barley, 1,993,049 of oats, 30,880 of maize, and 59,630 of buckwheat; and there were 9,536,312 bushels of potatoes and 92,521 of beans, pease, &c., 81,664 tons of beetroot, 4794 tons of hemp, and 6 of flax. In 1884 cider was produced to the extent of 15,473,414 gallons (average quantity per annum in previous years 8,628,444 gallons), and wine to 4,347,134 gallons

(average quantity 3,883,330). Fodder was grown to the amount of 381,110 tons; and there were considerable supplies of chestnuts and hazel nuts—Château du Loir being the principal market for the former. From the forests, which consist mainly of oaks, witch-elms, chestnut-trees, pines, and beeches, material is drawn to the value of £140,000. The agriculture of the district has made great progress through the opening up of roads, improvements, draining, and irrigation. Besides mines of anthracite and coal (21,205 tons in 1882), iron-ore, marble, freestone, slate, millstones, clay, marl, lime, tuffeau (a kind of white chalky tuff), magnesia, and peat are all worked. The staple industry is the weaving of hemp and flax (3395 spindles, 4400 looms, 400 being power-looms). The cotton manufacture ranks next (8700 spindles, 185 looms, of which 100 are power-looms), while the woollen manufacture employs only 350 spindles and 161 looms. In the paper-mills 569 workmen are engaged, and the value of the paper and cardboard produced was £180,880 in 1881. Iron-foundries, copper and bell foundries, potteries, tile-works, glass-works and stained glass manufactories, currieries, engine and carriage factories, wire-gauze factories, flour-mills, and distilleries are also carried on; and altogether about 256 steam-engines with 2480 horse-power are employed in those establishments. The commerce of the department is facilitated by 99 miles of navigable river (Sarthe and Loir), 250 miles of national roads, 6707 miles of other roads, and 352 miles of railway.

With its 438,917 inhabitants (1881) Sarthe has exactly the average density of population in France. From 1801 (380,821) to 1866 (465,615) the number was on the increase, but since that date there has been a decline. The department forms the diocese of Le Mans, has its court of appeal at Angers, and its university authorities at Caen, and constitutes part of the territory of the fourth *corps d'armée* with its headquarters at Le Mans. The four *arrondissements* are named from Le Mans, the chief town; La Flèche (9424 inhabitants), famous for its *prytanée militaire*; Mamers (6070 inhabitants); and St Calais (3600). There are 33 cantons and 387 communes. Sablé (6000 inhabitants) contains a castle built for Colbert by Mansart; and hard by was the celebrated Benedictine abbey of Solesmes.

SARTI, GIUSEPPE (1729–1802), musical theorist and composer, was born at Faenza, Italy, December 1, 1729, educated—according to the best accounts—by Padre Martini, and appointed organist of the cathedral of Faenza before the completion of his nineteenth year. Resigning his appointment in 1750, Sarti devoted himself with ardour to the study of dramatic music, and in 1751 produced his first opera, *Pompeo*, with great success. His next works, *Il Rè Pastore*, *Medonte*, *Demofonte*, and *L'Olimpiade*, assured him so brilliant a reputation that in 1753 King Frederick V. of Denmark invited him to Copenhagen, with the appointments of hofkapellmeister and director of the opera. In 1765 he travelled to Italy for the purpose of engaging some new singers; and meanwhile the death of King Frederick put an end for the time to his engagement.¹ He was recalled to Copenhagen in 1768, and for some years enjoyed an extraordinary amount of court favour; but, though he carefully abstained from politics, the disasters from which both court and country so cruelly suffered at this critical period gradually undermined his position, and in 1775 he was banished from Denmark in disgrace. During his residence in Copenhagen Sarti composed a great number of operas, most of which were fairly successful, though few survived the epoch of their production. On his return to Italy in 1775 he was appointed director of the Ospedaletto—the most important music school in Venice; this post, however, he relinquished in 1779, when, after severe competition, he was elected maestro di cappella at the cathedral of Milan. Here he exercised his true vocation,—composing, in addition to at least twenty of his most successful operas, a vast quantity of sacred music for the cathedral, and educating a number of clever pupils, the most distinguished of whom was Cherubini, who was never weary of singing his praises as the most accomplished musician and first teacher of the age.

In 1784 Sarti was invited by the empress Catherine II. to St Petersburg. On his way thither he stopped at

¹ It was probably during this temporary suspension of duty that he made the attempt to establish himself in London, but failed to obtain a hearing at the King's Theatre.

Vienna, where the emperor Joseph II. received him with marked favour, and where he made the acquaintance of Mozart. He reached St Petersburg in 1785, and at once took the direction of the opera, for which he composed many new pieces, besides some very striking sacred music, including a *Te Deum* for the victory at Otchakoff, in which he introduced the firing of real cannon. He remained in Russia seventeen years; but by the end of that time his health was so broken by the climate that he solicited permission to return. The empress and her successor Paul I. had then been some time dead; but the emperor Alexander dismissed Sarti with all possible honour, and he quitted the country in 1802 with a liberal pension and letters of nobility granted to him by the empress Catherine. His most successful operas in Russia were *Armida* and *Olega*, for the latter of which the empress herself wrote the libretto. Sarti did not live to reach Italy, but died at Berlin, July 28, 1802.

There can be no doubt that Cherubini owed much of his stupendous learning to the judicious teaching of Sarti, who was an accomplished mathematician and physicist as well as a musician, and whose works, if they lack the impress of true genius, show extraordinary talent, and are marked throughout by faultless taste, combined with technical skill of the highest order.

SARTO, ANDREA DEL (1487–1531). This celebrated painter of the Florentine school was born in Gualfonda, Florence, in 1487, or perhaps 1486, his father Agnolo being a tailor (*sarto*): hence the nickname by which the son is constantly designated. The family, though of no distinction, can be traced back into the 14th century. Vannucci has constantly been given as the surname,—according to some modern writers, without any authority, but it seems rather difficult to accept this dictum. There were four other children of the marriage. In 1494 Andrea was put to work under a goldsmith. This occupation he disliked. He took to drawing from his master's models, and was soon transferred to a skilful woodcarver and inferior painter named Gian Barile, with whom he remained until 1498. Barile, though a coarse-grained man enough, would not stand in the way of the advancement of his promising pupil, so he recommended him to Piero di Cosimo as draughtsman and colourist. Piero retained Andrea for some years, allowing him to study from the famous cartoons of Leonardo da Vinci and Michelangelo. Finally Andrea agreed with his friend Francia Bigio, who was somewhat his senior, that they would open a joint shop; at a date not precisely defined they took a lodging together in the Piazza del Grano. Their first work in partnership may probably have been the Baptism of Christ, done for the Florentine Compagnia dello Scalzo, a performance of no great merit, the beginning of a series, all the extant items of which are in monochrome chiaroscuro. Soon afterwards the partnership was dissolved. From 1509 to 1514 the brotherhood of the Servi employed Andrea, as well as Francia Bigio and Andrea Feltrini, the first-named undertaking in the portico of the Annunziata three frescos illustrating the life of the founder of the order, S. Filippo Benizzi. He executed them in a few months, being endowed by nature with remarkable readiness and certainty of hand, and unhesitating firmness in his work, although in the general mould of his mind he was timid and diffident. The subjects are the Saint Sharing his Cloak with a Leper, Cursing some Gamblers, and Restoring a Girl possessed with a Devil. The second and third works excel the first, and are impulsive and able performances. These paintings met with merited applause, and gained for their author the pre-eminent title "*Andrea senza errori*" (Andrew the unerring),—the correctness of the contours being particularly admired. After these subjects the painter proceeded with two others—the Death of St Philip, and the

Children Cured by Touching his Garment,—all the five works being completed before the close of 1510. The youth of twenty-three was already in technique about the best fresco-painter of central Italy, barely rivalled by Raphael, who was the elder by four years. Michelangelo's Sixtine frescos were then only in a preliminary stage. Andrea always worked in the simplest, most typical, and most trying method of fresco—that of painting the thing once and for all, without any subsequent dry-touching. He now received many commissions. The brotherhood of the Servi engaged him to do two more frescos in the Annunziata at a higher price; he also painted, towards 1512, an Annunciation in the monastery of S. Gallo.

The "*Tailor's Andrew*" appears to have been an easy-going plebeian, to whom a modest position in life and scanty gains were no grievances. As an artist he must have known his own value; but he probably rested content in the sense of his superlative powers as an executant, and did not aspire to the rank of a great inventor or leader, for which, indeed, he had no vocation. He led a social sort of life among his compeers of the art, was intimate with the sculptor Rustici, and joined a jolly dining-club at his house named the Company of the Kettle, also a second club named the Trowel. At one time, Francia Bigio being then the chairman of the Kettle-men, Andrea recited, and is by some regarded as having composed, a comic epic, "*The Battle of the Mice and Frogs*"—a *rechauffé*, as one may surmise, of the Greek *Batrachomyomachia*, popularly ascribed to Homer. He fell in love with Lucrezia (del Fede), wife of a hatter named Carlo Recanati; the latter dying opportunely, the tailor's son married her on 26th December 1512. She was a very handsome woman, and has come down to us treated with great suavity in many a picture of her lover-husband, who constantly painted her as a Madonna and otherwise; and even in painting other women he made them resemble Lucrezia in general type. She has been much less gently handled by Vasari and other biographers. Vasari, who was at one time a pupil of Andrea, describes her as faithless, jealous, overbearing, and vixenish with the apprentices. She lived to a great age, surviving her second husband 40 years.

By 1514 Andrea had finished his last two frescos in the court of the Servi, than which none of his works was more admired—the Nativity of the Virgin, which shows the influence of Leonardo, Domenico Ghirlandajo, and Fra Bartolommeo, in effective fusion, and the Procession of the Magi, intended as an amplification of a work by Baldovinetti; in this fresco is a portrait of Andrea himself. He also executed at some date a much-praised Head of Christ over the high altar. By November 1515 he had finished at the Scalzo the allegory of Justice, and the Baptist Preaching in the Desert,—followed in 1517 by John Baptizing, and other subjects. Before the end of 1516 a Pietà of his composition, and afterwards a Madonna, were sent to the French Court. These were received with applause; and the art-loving monarch Francis I. suggested in 1518 that Andrea should come to Paris. He journeyed thither towards June of that year, along with his pupil Andrea Sguazzella, leaving his wife in Florence, and was very cordially received, and for the first and only time in his life was handsomely remunerated. Lucrezia, however, wrote urging his return to Italy. The king assented, but only on the understanding that his absence from France was to be short; and he entrusted Andrea with a sum of money to be expended in purchasing works of art for his royal patron. The temptation of having a goodly amount of pelf in hand proved too much for Andrea's virtue. He spent the king's money and some of his own in building a house for himself in Flor-

ence. This necessarily brought him into bad odour with Francis, who refused to be appeased by some endeavours which the painter afterwards made to reingratiate himself. No serious punishment, however, and apparently no grave loss of professional reputation befell the defaulter.

In 1520 he resumed work in Florence, and executed the Faith and Charity in the cloister of Lo Scalzo. These were succeeded by the Dance of the Daughter of Herodias, the Beheading of the Baptist, the Presentation of his Head to Herod, an allegory of Hope, the Apparition of the Angel to Zacharias (1523), and the monochrome of the Visitation. This last was painted in the autumn of 1524, after Andrea had returned from Luco in Mugello,—to which place an outbreak of plague in Florence had driven him, his wife, his step-daughter, and other relatives. In 1525 he painted the very famous fresco named the Madonna del Sacco, a lunette in the cloisters of the Servi; this picture (named after a sack against which Joseph is represented propped) is generally accounted his masterpiece. His final work at Lo Scalzo, 1526, was the Birth of the Baptist, executed with some enhanced elevation of style after Andrea had been diligently studying Michelangelo's figures in the sacristy of S. Lorenzo. In the following year he completed at S. Salvi, near Florence, a celebrated Last Supper, in which all the personages seem to be portraits. This also is a very fine example of his style, though the conception of the subject is not exalted. It is the last monumental work of importance which Andrea del Sarto lived to execute. He dwelt in Florence throughout the memorable siege, which was soon followed by an infectious pestilence. He caught the malady, struggled against it with little or no tending from his wife, who held aloof, and died, no one knowing much about it at the moment, on 22d January 1531, at the comparatively early age of forty-three. He was buried unceremoniously in the church of the Servi.

Various portraits painted by Andrea are regarded as likenesses of himself, but this is not free from some doubt. One is in the London National Gallery, an admirable half-figure, purchased in 1862. Another is at Alnwick Castle, a young man about twenty years of age, with his elbow on a table. Another at Panshanger may perhaps represent in reality his pupil Domenico Conti. Another youthful portrait is in the Uffizi Gallery, and the Pitti Gallery contains more than one. Among his more renowned works not already specified are the following. The Virgin and Child, with St Francis and St John the Evangelist and two Angels, now in the Uffizi, painted for the church of S. Francesco in Florence; this is termed the Madonna di S. Francesco, or Madonna delle Arpie, from certain figures of harpies which are decoratively introduced, and is rated as Andrea's masterpiece in oil-painting. The altarpiece in the Uffizi, painted for the monastery of S. Gallo, the Fathers Disputing on the Doctrine of the Trinity—Sts Augustine, Dominic, Francis, Lawrence, Sebastian, and Mary Magdalene—a very energetic work. Both these pictures are comparatively early—towards 1517. The Charity now in the Louvre (perhaps the only painting which Andrea executed while in France). The Pieta, in the Belvedere of Vienna; this work, as well as the Charity, shows a strong Michelangelesque influence. At Poggio a Caiano a celebrated fresco (1521) representing Julius Cæsar receiving tribute, various figures bringing animals from foreign lands—a striking perspective arrangement; it was left unfinished by Andrea, and was completed by Alessandro Allori. Two very remarkable paintings (1523) containing various incidents of the life of the patriarch Joseph, executed for the Borgherini family. In the Pitti Gallery two separate compositions of the Assumption of the Virgin, also a fine Pieta. In the Madrid Museum the Virgin and Child, with Joseph, Elizabeth, the infant Baptist, and an Archangel. In the Louvre the Holy Family, the Baptist pointing upwards. In the Berlin Gallery a portrait of his wife. In Panshanger a fine portrait named Laura. The second picture in the National Gallery ascribed to Andrea, a Holy Family, is by some critics regarded as the work rather of one of his scholars—we hardly know why. A very noticeable incident in the life of Andrea del Sarto relates to the copy, which he produced in 1523, of the portrait group of Leo X. by Raphael; it is now in the Naples Museum, the original being in the Pitti Gallery. Ottaviano de' Medici, the owner of the original, was solicited by Duke Frederick II. of Mantua to present it to him. Unwilling to part

with so great a pictorial prize, and unwilling also to disoblige the duke, Ottaviano got Andrea to make the copy, which was consigned to the duke as being the original. So deceptive was the imitation that even Giulio Romano, who had himself manipulated the original to some extent, was completely taken in; and, on showing the supposed Raphael years afterwards to Vasari, who knew the facts, he could only be undeceived when a private mark on the canvas was named to him by Vasari, and brought under his eye. It was Michelangelo who had introduced Vasari in 1524 to Andrea's studio. He is said to have thought very highly of Andrea's powers, saying on one occasion to Raphael, "There is a little fellow in Florence who will bring sweat to your brow if ever he is engaged in great works."

Andrea had true pictorial style, a very high standard of correctness, and an enviable balance of executive endowments. The point of technique in which he excelled least was perhaps that of discriminating the varying textures of different objects and surfaces. There is not much elevation or ideality in his works—much more of reality. His chiaroscuro is not carried out according to strict rule, but is adjusted to his liking for harmony of colour and fused tone and transparency; in fresco more especially his predilection for varied tints appears excessive. It may be broadly said that his taste in colouring was derived mainly from Fra Bartolommeo, and in form from Michelangelo; and his style partakes of the Venetian and Lombard, as well as the Florentine and Roman—some of his figures are even adapted from Albert Dürer. In one way or other he continued improving to the last. In drawing from nature, his habit was to sketch very slightly, making only such a memorandum as sufficed to work from. The scholars of Andrea were very numerous; but, according to Vasari, they were not wont to stay long, being domineered over by his wife; Pontorno and Domenico Puligo may be mentioned.

In our account of Andrea del Sarto we have followed the main lines of the narrative of Crowe and Cavalcaselle, supplemented by Vasari, Lanzi, and others. There are biographies by Biadi (1829) and by Von Reumont. (W. M. L.)

SASANIANS. See PERSIA.

SASINE. See SEISIN.

SASSARI, the chief town of the northern province of the island of Sardinia (Italy), is situated in the midst of orange and olive groves at a height of 650 feet above the sea, 12½ miles from Porto Torres, on the railway to Chilivani, a junction on the main line from Terranova to Cagliari. Till about 1860-65 it was surrounded by a high wall built in the 14th century and strengthened by twenty-six large square towers from 60 to 80 feet high. The castle dates from 1327-1331. Originally built in the first half of the 15th century, when the see of Turrus (Porto Torres) was removed to Sassari, the cathedral was restored in 1531 and received a new façade in the 18th century. The city besides contains a municipal palace, rebuilt since 1820, an episcopal palace dating originally from the 13th century, and a university (faculties of law and medicine, with 87 students in 1881-2) founded by Philip III. of Spain in 1617, as well as barracks, law courts, hospitals, and asylums. There is a white marble fountain—Fonte di Rosello—on the east side of the town, surmounted by a statue of St Gávinus, patron saint of the city, and from this source water is still hawked about the streets, though waterworks have recently been constructed by the municipality at a cost of upwards of £60,000. Most of the streets are narrow and tortuous, and vehicles are generally drawn by oxen. Sassari is separated by a low and swampy stretch of country from its port at Porto Torres—a village on the site of *Turrus Libisonis, Colonia Julia*, with a basilica of the 11th century (S. Gavino) and the ruins of a temple of Fortune now called *Palazzo del Re Barbaro*. The population of the city was 22,945 in 1862, and 31,596 in 1881.

Sassari appears in the archives of the monastery of San Pietro di Silki in 1116 as Tathari, and the local pronunciation is still Tafari. In 1294 the town was declared an independent republic, and a very liberal code of laws was published in 1316 (edited by Don Pasquale Tola, Cagliari, 1850). Sassari was sacked by the French in 1527, and in 1796 the Sardinian popular party seized the city, expelled the viceroys, and dismantled the castle and "palaces."

SÁSSERÁM, a subdivision of the Sháhábád district, Bengal, India, between 24° 31' and 25° 23' N. lat., and between 83° 33' and 84° 30' E. long., with an area of 1493

square miles, and a population in 1881 of 519,207 (males 253,757, females 265,450). This subdivision consists of four thanahs or stations, viz., Sásserám, Khargar, Dhan-gáon, and Dehree. The thanah of Sásserám has an area of 691 square miles, and a population (1881) of 155,760 (75,031 males, 80,729 females). It contains the tomb of the Afghan Sher Shah, who conquered Humayun, and subsequently became emperor of Delhi.

SATALI, ADALIA, or ANDALIYEH, one of the principal towns on the south coast of Asia Minor, giving the name of Gulf of Adalia to the great bay which the ancients styled Mare Pamphylicum. Arranged like a Greek theatre round the harbour, it presents an unusually picturesque appearance against its background of mountains; and it is enclosed by a triple wall of modern construction, strengthened by a ditch and square towers. Several of the mosques and churches, seventeen in number, are of interest, and contain remains of Roman work. The population was estimated by Spratt at 13,000, of whom 3000 were Greeks. Though the physical changes produced on this part of the coast by the tufaceous deposits of the rivers render the ancient descriptions quite inapplicable to the present town, there is little doubt that Satali not only preserves the name but occupies the site of Attaleia, which was founded by Attalus II. Philadelphus, king of Pergamum, and became one of the principal cities of Pamphylia. At an early date it was the see of a Christian bishop.

SÁTÁRA, or SATTARAH, a British district in the central division of the Bombay presidency, India, between 16° 50' and 18° 10' N. lat. and 73° 45' and 75° E. long. It has an area of 4988 square miles, and is bounded on the north by the river Nira and the states of Bhor and Phaltan, on the east by Sholapur district, on the south by the Varna river separating it from Kolhapur and Sangli states, and on the west by the Sahyádrí mountains, which separate it from the Concan districts of Kolabá and Ratnágiri. The Sátára district contains two main systems of hills, the Sahyádrí range and its offshoots, and the Mahádeo range and its offshoots; the former runs through the district from north to south, and the Mahádeo range starts about 10 miles north of Mahábaleshwar and stretches east and south-east across the whole breadth of the district. The Mahádeo Hills are bold and abrupt, presenting in many cases bare scarps of black rock and looking at a distance like so many hill fortresses. Within the limits of Sátára are two river systems—the Bhima system in a small part of the north and north-east, and the Kistna system throughout the rest of the district. (See KISTNA.) The hill forests have a large store of timber and firewood. The whole of Sátára falls within the Deccan trap area; the hills consist of trap intersected by strata of basalt and topped with laterite, while, of the different soils on the plains, the commonest is the black loamy clay containing carbonate of lime. This is a very fertile soil, and when well watered is capable of yielding heavy crops. Sátára district contains some important irrigation works,—including the Kistna Canal, open for 35 miles. In some of the western parts of the district the average annual rainfall exceeds 200 inches; but on the eastern side water is scanty, the rainfall varying from 40 inches in Sátára town to less than 12 inches in some places farther east. There is no railway, but the West Deccan Railway, which is in course of construction, will put the district into communication with Poona and Belgaum, and will run through Sátára for about 100 miles. The tiger, panther, bear, and sambhar deer are found in the west near the Sahyádris, and the hyæna, wolf, leopard, and smaller game in the east.

According to the last census returns (1881) the population of Sátára district was 1,062,350 (532,525 males and 529,825 females). Hindus numbered 1,008,918, Mohammedans 86,712, and Christians

886. Four towns had more than 10,000 inhabitants.—Sátára (see below), Wai 11,676, Karad 10,778, Tasgaon 10,206. About two-thirds of the Hindus consist of Kunbis and Mahrattas, who during the period of Mahratta ascendancy furnished the bulk of the armies; and the Mávlás, who formed Shiváji's best soldiers, were drawn from the hill tribes of Sátára district. Agriculture supports more than three-fourths of the people; the soil is fertile, and joar forms the staple food; rice is grown in the western valleys, and in the south and east cotton is raised. In 1882-83, of 1,384,255 acres held for tillage, 270,244 were fallow or under grass, while of the remaining 1,114,011 acres 39,757 were twice cropped; cereals, consisting chiefly of joar and bajra, occupied 898,206 acres, pulses 159,211 acres, oil-seeds 42,001 acres, and miscellaneous crops the remainder. Besides blankets and coarse cotton cloth the chief exports are grain, tobacco, oil-seeds, chillies, molasses, and a little raw cotton; the imports are piece-goods, hardware, salt, and dates. The gross revenue of the district in 1883-84 amounted to £268,779, of which the land contributed £228,749.

On the overthrow of the Jadhav dynasty in 1312 the district passed to the Mohammedan power, which was consolidated in the reign of the Bahmani kings. On the fall of the Bahmanis towards the end of the 15th century each chief set up for himself until the Bijapur kings finally asserted themselves, and under these kings the Mahrattas arose, and laid the foundation of an independent kingdom with Sátára as its capital. Intrigues and dissensions in the palace led to the ascendancy of the peshwas, who removed the capital to Poona in 1749, and degraded the raja of Sátára into the position of a political prisoner. The war of 1817 closed the career of the peshwas, and the British then restored the titular raja, and assigned to him the principality of Sátára. In consequence of political intrigues, he was deposed in 1839, and his brother was placed on the throne. This prince dying without male heirs, the state was resumed by the British Government.

SÁTÁRA, chief town and headquarters of the above district, is situated in 17° 41' 25" N. lat. and 74° 2' 10" E. long., immediately below a remarkably strong hill fort on the summit of a small, steep, rocky hill. It takes its name from the seventeen walls, towers, and gates which the Sátára fort was supposed to possess. With a height of 2320 feet above sea-level, Sátára is about 60 miles from the coast, and 69 miles south of Poona. Since the death of the last raja in 1848 the population has considerably decreased; still Sátára contained in 1881 some 28,601 inhabitants (14,558 males and 14,043 females).

SATIN-WOOD, a beautiful light-coloured hard wood having a rich silky lustre, sometimes finely mottled or grained, the produce of a large tree, *Chloroxylon Swietenia*, native of India and Ceylon. A similar wood, known under the same name, is obtained in the West Indies, the tree yielding which is said to be *Maba guianensis*. Satin-wood was in request for rich furniture about the end of the 18th century, the fashion then being to ornament panels of it with painted medallions and floral scrolls and borders. Now it is used for inlaying and small veneers, and most largely in covering the backs of hair and clothes-brushes and in making small articles of turnery.

SATIRE. Satire, in its literary aspect, may be defined as the expression in adequate terms of the sense of amusement or disgust excited by the ridiculous or unseemly, provided that humour is a distinctly recognizable element, and that the utterance is invested with literary form. Without humour, satire is invective; without literary form, it is mere clownish jeering. It is indeed exceedingly difficult to define the limits between satire and the regions of literary sentiment into which it shades. The lofty ethical feeling of a Johnson or a Carlyle borders it on the one hand, the witty sarcasm of a Talleyrand, rancorous or good-natured, on the other; but, however exalted the satirist's aims, or amiable his temper, a basis of contempt or dislike is the groundwork of his art. This feeling may be diverted from the failings of man individual to the feebleness and imperfection of man universal, and the composition may still be a satire; but if the element of scorn or sarcasm were entirely eliminated it would become a sermon. That this expression of aversion is of the essence of satire appears from the fact that the literary power which, the more it is exerted upon

grave and elevated subjects, removes them further and further from the domain of satire can confer satiric dignity upon the most scurrilous lampoon. The distinction between the intellectual form and the raw material of satire is admirably illustrated by a passage in an accomplished novelist. The clever young lady happening to compare a keen and bright person to a pair of scissors, her unrefined companion is for the moment unable to understand how a human being can resemble a piece of cutlery; but suddenly a light breaks in upon her, and, taking up a broken pair of scissors from the table, she imitates the halting gait of a lame lady, declaring that Mrs Brown resembles that particular pair of scissors to the life. The first interlocutor could have been satirical if she would; the second would if she could. The nice and delicate perception of the former type of character may be fairly driven into satire by the vulgarity and obtuseness of the second, as in the case of Miss Austen; and it may be added that the general development of civilization, repressing high-handed wrongs against which ridicule is no defence, and encouraging failings which can be effectually attacked in no other manner, continually tends to make satire more congenial to the amiable and refined, and thus exalt its moral tone and purpose.

The first exercise of satire was no doubt sufficiently coarse and boisterous. It must have consisted in gibing at personal defects; and Homer's description of Thersites, the earliest example of literary satire that has come down to us, probably conveys an accurate delineation of the first satirists, the carpers and fault-finders of the clan. The character reappears in the heroic romances of Ireland, and elsewhere; and it is everywhere implied that the licensed backbiter is a warped and distorted being, readier with his tongue than his hands. The verdict of unsophisticated man on satire is clearly that it is the offspring of ill-nature; to redeem and dignify it by rendering it the instrument of morality and the associate of poetry was a development implying considerable advance in the literary art. The latter is the course adopted in the Old Testament, where the few passages approximating to satire, such as Jotham's parable of the bramble and Job's ironical address to his friends, are embellished either by fancy or by feeling. An intermediate stage between personal ridicule and the correction of faults and follies seems to have been represented in Greece by the *Margites*, attributed to Homer, which, while professedly lampooning an individual, practically rebuked the meddling sciolism impersonated in him. In the accounts that have come down to us of the writings of Archilochus, the first great master of satire (about 700 B.C.), we seem to trace the elevation of the instrument of private animosity to an element in public life. Though a merciless assailant of individuals, Archilochus was also a distinguished statesman, naturally for the most part in opposition, and his writings seem to have fulfilled many of the functions of a newspaper press. Their extraordinary merit is attested by the infallible judgment of Quintilian eight hundred years after their composition; and Gorgias's comparison of them with Plato's persiflage of the Sophists proves that their virulence must have been tempered by grace and refinement. Archilochus also gave satiric poetry its accepted form by the invention of the iambic trimeter, slightly modified into the scazonic metre by his successors. Simonides of Amorgus, about a generation later, and Hipponax, a century later still, were distinguished like Archilochus for the bitterness of their attacks on individuals, with which the former combined a strong ethical feeling, and the latter a bright active fancy. All three were restless and turbulent, aspiring and discontented, impatient of abuses and theoretically enamoured of liberty; and the loss of their writings, which would

have thrown great light on the politics as well as the manners of Greece, is exceedingly to be lamented. With Hipponax the direct line of Greek satire is interrupted; but two new forms of literary composition, exceedingly capable of being rendered the vehicles of satire, almost simultaneously make their appearance. Fable is first heard of in Asiatic Greece about this date; and, although its original intention does not seem to have been satirical, its adaptability to satiric purposes was soon discovered and turned to account. A far more important step was the elevation of the rude fun (*i*. rustic merrymakings to a literary status by the evolution of the drama from the Bacchic festival. The means had now been found of allaying the satiric spirit with exalted poetry, and their union was consummated in the person of a poet who combined humour with imagination in a degree never again to be rivalled until Shakespeare. Every variety of satire is exemplified in the comedies of Aristophanes; and if he does not rank as the first of satirists it is only because he is so much beside. Such affluence of poetical genius could not be perpetual, any more than the peculiar political and social conditions which for a time made such fearless and uncontrolled satire possible. Through the half-way house of mythological parody the comedy of public life passes into the comedy of manners, metrical still, but approximating more closely to prose, and consequently to satire on its own side of the line which it is convenient if not strictly logical to trace between dramatists and ordinary satiric writers. The step from Menander to Lucilius is not a long one, but it was not destined to be taken by a Greek.

A rude form of satire had existed in Italy from an early date in the shape of the Fescennine verses, the rough and licentious pleasantry of the vintage and harvest, which, lasting down to the 16th century, inspired Tansillo's *Vendemiatore*. As in Greece, these eventually, about 364 B.C., were developed into a rude drama, originally introduced as a religious expiation. This was at first, Livy tells us (vii. 2), merely pantomimic, as the dialect of the Tuscan actors imported for the occasion was not understood at Rome. Verse, "like to the Fescennine verses in point of style and manner," was soon added to accompany the mimetic action, and, with reference to the variety of metres employed, these probably improvised compositions were entitled *Satura*, a term denoting *miscellany*, and derived from the *satura lanx*, "a charger filled with the first-fruits of the year's produce, anciently offered to Bacchus and Ceres." The Romans thus had originated the name of satire, and, in so far as the Fescennine drama consisted of raillery and ridicule, possessed the thing also; but it had not yet assumed a literary form among them. Livius Andronicus (240 B.C.), the first regular Latin dramatic poet, appears to have been little more than a translator from the Greek. Satires are mentioned among the literary productions of Ennius (200 B.C.) and Pacuvius (170 B.C.), but the title rather refers to the variety of metres employed than to the genius of the composition. The real inventor of Roman satire is Caius Lucilius (148-103 B.C.), whose *Satiræ* seem to have been mostly satirical in the modern acceptation of the term, while the subjects of some of them prove that the title continued to be applied to miscellaneous collections of poems, as was the case even to the time of Varro, whose "*Saturæ*" included prose as well as verse, and appear to have been only partially satirical. The fragments of Lucilius preserved are unfortunately very scanty, but the verdict of Horace, Cicero, and Quintilian demonstrates that he was a very considerable poet. It is needless to dwell on compositions so universally known as the *Satires* of Lucilius's successor Horace, in whose hands this class of composition received

an entirely new development, becoming genial, playful, and persuasive. "Arch Horace strove to mend." The didactic element preponderates still more in the philosophical satires of Persius, the propagandist of Stoicism, a writer whose intensity, dramatic gift, obscurity, and abruptness render him, like the Browning and Meredith of our own days, the luxury of the few and the despair of the many. Yet another form of satire, the rhetorical, was carried to the utmost limits of excellence by Juvenal, the first example of a great tragic satirist. Nearly at the same time Martial, improving on earlier Roman models now lost, gave that satirical turn to the epigram which it only exceptionally possessed in Greece, but has ever since retained. The brevity, pregnancy, and polish of the Latin tongue were never more felicitously exemplified than by this gifted writer. About the same time another variety of satire came into vogue, destined to become the most important of any. The Milesian tale, a form of entertainment probably of Eastern origin, grew in the hands of Petronius and Apuleius into the satirical romance, immensely widening the satirist's field and exempting him from the restraints of metre. Petronius's "Supper of Trimalchio" is the revelation of a new vein, never fully worked till our days. As the novel arose upon the ruins of the epic, so dialogue sprung up upon the wreck of comedy. In Lucian comedy appears adapted to suit the exigencies of an age in which a living drama had become impossible. Lucian's position as a satirist is something new, and could not, from the nature of the case, have been occupied by any of his predecessors. For the first time since the origin of civilization society felt apprehensive of impending dissolution, and its fears found an interpreter in the Sophist of Samosata, "the Voltaire of paganism," an universal censor and mocker, devoid of the Christian's hope of general renovation, and unable to foresee the new social order which the barbarian conquest was destined to create. Next to his wit, Lucian's special note is his sturdy love of truth and demand for genuineness in all things. With him antique satire expires as a distinct branch of literature, though mention should be made of the sarcasms and libels with which the population of Egypt were for centuries accustomed to insult the Roman conqueror and his parasites. An exceedingly curious specimen, a denunciation of the apostate poet Hor-Uta—a kind of Egyptian "Lost Leader"—composed under Augustus, has recently been published by M. Revillout from a demotic papyrus.

It is highly interesting to remark how, after the great deluge of barbarism has begun to retire, one form of satire after another peeps forth from the receding flood, the order of development being determined by the circumstances of time and place. In the Byzantine empire, indeed, the link of continuity is unbroken, and such raillery of abuses as is possible under a despotism finds vent in the pale copies of Lucian published in Ellissen's *Analekten*. The first really important satire, however, is a product of Western Europe, recurring to the primitive form of fable, upon which, nevertheless, it constitutes a decided advance. *Reynard the Fox*, a genuine expression of the shrewd and homely Teutonic mind, is a landmark in literature. It gave the beast-epic a development of which the ancients had not dreamed, and showed how cutting ridicule could be conveyed in a form difficult to resent. About the same time, probably, the popular instinct, perhaps deriving a hint from Rabbinical literature, fashioned Morolf, the prototype of Sancho Panza, the incarnation of sublunar mother-wit contrasted with the starry wisdom of Solomon; and the *Till Eulenspiegel* is a kindred Teutonic creation, but later and less significant. *Liers Plagiatman*, the next great work of the class, adapts

the apocalyptic machinery of monastic and anchoritic vision to the purposes of satire, as it had often before been adapted to those of ecclesiastical aggrandizement. The clergy were scourged with their own rod by a poet and a Puritan too earnest to be urbane. Satire is a distinct element in Chaucer and Boccaccio, who nevertheless cannot be ranked as satirists. The mock-heroic is successfully revived by Pulci, and the political songs of the 14th and 15th centuries attest the diffusion of a sense of humour among the people at large. The Renaissance, restoring the knowledge and encouraging the imitation of classic models, sharpened the weapons and enlarged the armoury of the satirist. Partly, perhaps, because Erasmus was no poet, the Lucianic dialogue was the form in the ascendancy of his age. Erasmus not merely employed it against superstition and ignorance with infinite and irresistible pleasantry, but fired by his example a bolder writer, untrammelled by the dignity of an arbiter in the republic of letters. The ridicule of Ulrich von Hutten's *Epistolæ Obscurorum Virorum* is annihilating, and the art there for the first time fully exemplified though long previously introduced by Plato, of putting the ridicule into the mouth of the victim, is perhaps the most deadly shaft in the quiver of sarcasm. It was afterwards used with even more pointed wit though with less exuberance of humour by Pascal, the first modern example, if Dante may not be so classed, of a great tragic satirist. Ethical satire is vigorously represented by Sebastian Brant and his imitator Alexander Barclay; but in general the metrical satirists of the age seem tame in comparison with Erasmus and Hutten, though including the great name of Machiavelli. Sir Thomas More cannot be accounted a satirist, but his idea of an imaginary commonwealth embodied the germ of much subsequent satire. In the succeeding period politics take the place of literature and religion, producing in France the *Satyre Ménippée*, elsewhere the satirical romance as represented by the *Argenis* of Barclay, which may be defined as the adaptation of the style of Petronius to state affairs. In Spain, where no freedom of criticism existed, the satiric spirit took refuge in the *novela picaresca*, the prototype of Le Sage and the ancestor of Fielding; Quevedo revived the mediæval device of the vision as the vehicle of reproof; and Cervantes's immortal work might be classed as a satire were it not so much more. About the same time we notice the appearance of direct imitation of the Roman satirists in English literature in the writings of Donne, Hall, and Marston, the further elaboration of the mock-heroic by Tassoni, and the culmination of classical Italian satire in Salvator Rosa. The prodigious development of the drama at this time absorbed much talent that would otherwise have been devoted to satire proper. Most of the great dramatists of the 17th century were more or less satirists, Molière perhaps the most consummate that ever existed; but, with an occasional exception like *Les Précieuses Ridicules*, the range of their works is too wide to admit of their being regarded as satires. The next great example of unadulterated satire is Butler's *Hudibras*, and perhaps one more truly representative of satiric aims and methods cannot easily be found. At the same period dignified political satire, bordering on invective, received a great development in Andrew Marvell's *Advice to a Painter*, and was shortly afterwards carried to perfection in Dryden's *Abraham and Achitophel*; while the light literary parody of which Aristophanes had given the pattern in his assaults on Euripides, and which Shakespeare had handled somewhat carelessly in the *Midsummer Night's Dream*, was effectively revived in the duke of Buckingham's *Rehearsal*. In France Boileau was long held to have attained the *ne plus ultra* of the Horatian style in satire and of the mock-heroic, but Pope soon