

pushed on the Protestant Reformation with inconsiderate speed, repealed the Treason Acts of Henry VIII's reign, and issued a commission to inquire into agricultural distress. The agitation into which these measures threw the country produced insurrections in the west and east, which were with some difficulty suppressed. Irritated by his arrogance, rashness, and incapacity, the council, in October 1549, turned against him, deprived him of the protectorate, and confined him in the Tower. Released in 1550, he recovered much of his influence through the misgovernment of his successors, and contemplated a return to power at their expense. His plans being discovered, he was tried on a charge of felony, and executed on January 22, 1552. His popularity was immense, and in some respects deserved; but he aspired to a tyranny, and had he retained or recovered power he would have gone far towards ruining the nation.

*Authorities.*—Holinshed's *Chronicle*; *Calendars of State Papers for the Reign of Edward VI.*; Strype's *Memorials*; Froude's *History of England*.

SOMERSET, ROBERT CARR, EARL OF (c. 1590–1645), came of a good Scottish family, the Kers of Ferniehurst. The date of his birth seems uncertain, but he was a lad when James I. ascended the English throne. When this event occurred Carr gave up the position which he had hitherto occupied as page at the Scottish court, and sought for a time to make his fortune in France. Returning to England he entered the service of Lord Hay, and soon attracted the attention of the king. Entirely devoid of all higher qualities, Carr was endowed with good looks, excellent spirits, and considerable personal accomplishments. These advantages were sufficient for James, who knighted the young man and at once took him into favour. In 1607 an opportunity enabled the king to confer upon him a more substantial mark of his affection. Sir W. Raleigh had through his attainder forfeited his life-interest in the manor of Sherborne, but he had previously executed a conveyance by which the property was to pass on his death to his eldest son. This document was, unfortunately, rendered worthless by a flaw which gave the king eventual possession of the property. Acting on Salisbury's suggestion, James resolved to confer the manor on Carr. The case was argued at law, and judgment was in 1609 given for the crown. Lady Raleigh received some compensation, apparently inadequate, and Carr at once entered on possession. His influence was already such that in 1610 he persuaded the king to dissolve the parliament, which had shown signs of attacking the Scottish favourites. Next year Carr was made an English peer, and took his seat in the House of Lords as Viscount Rochester. Shortly afterwards he became a privy councillor, and in the autumn of 1613 he was created earl of Somerset. In 1614 he became lord chamberlain.

He was now at the zenith of his power, but the event had already occurred which was to prove his ruin. Before 1609, while still only Sir Robert Carr, he had commenced an intrigue with Lady Essex. In 1613 that lady set about procuring a divorce from her husband, with the object of afterwards marrying Carr. James favoured the cause of Lady Essex; the court pronounced a decree of divorce; and in December 1613 she married the earl of Somerset. Ten days before the court gave judgment, Sir Thomas Overbury, who apparently knew facts concerning Lady Essex which would have been fatal to her success, was poisoned in the Tower. No idea seems to have been entertained at the time that Lady Essex and her future husband were implicated. For two years more Somerset continued to exercise a paramount influence over James, and it was not till 1615 that his arrogant behaviour began to alienate the king. His fall was due, however,

not to the loss of the king's favour nor to the combination at court against him, but to the discovery of the circumstances of Overbury's death. In July 1615 Somerset obtained a full pardon from the king for all offences which he might have committed. Soon afterwards the truth about the murder came out. Coke and Bacon were set to unravel the plot. After four of the principal agents had been convicted and punished, the earl and countess were brought to trial. The latter confessed, and of her guilt there can be no doubt. Somerset's share is far more difficult to discover, and probably will never be fully known. The evidence against him rested on mere presumption, and he consistently declared himself innocent. Probabilities are on the whole in favour of the hypothesis that he was not more than an accessory after the fact. James let matters take their course, and both earl and countess were found guilty. The sentence was not carried into effect against either culprit. The countess was pardoned immediately. The earl appears to have refused to buy forgiveness by concessions, and it was not till 1624 that he obtained his pardon. Thenceforward he disappears from public view. He died, without heirs, in 1645.

*Authorities.*—*State Trials*; *Carew Letters*; *Life and Letters of Bacon*, ed. Spedding; Spedding, *Studies in English History*; Gardiner, *History of England*.

SOMERVILLE, previous to its recent incorporation with Boston a city of the United States, in Middlesex county, Massachusetts, lying on Mystic river, 2 miles north-west of the Boston state-house. It was named in honour of Richard Somers, a naval officer, and was incorporated as a city in 1872. The population was 24,933 in 1881. Glass-works, bottle-works, flour-mills, a bleachery, and a brass-tubing factory are among the industrial establishments.

SOMERVILLE, MARY (1780–1872), scientific writer, was the daughter of Admiral Sir William George Fairfax, and was born 26th December 1780 in the manse of Jedburgh, the house of her mother's sister, wife of Dr Thomas Somerville, author of *My Own Life and Times*, whose son was her second husband. She received a rather desultory education, and mastered algebra and Euclid in secret after she had left school, and without any extraneous help. In 1804 she married her cousin Captain Samuel Greig, who died in 1806; and in 1812 she married another cousin, Dr William Somerville, inspector of the army medical board, who encouraged and greatly aided her in the study of the physical sciences. After her marriage she made the acquaintance on the Continent and in London of the most eminent scientific men of the time, among whom her talents had attracted attention before she had acquired general fame, Laplace paying her the compliment of stating that she was the only woman who understood his works. Having been requested by Lord Brougham to translate for the Society for the Diffusion of Useful Knowledge the *Mécanique Céleste* of Laplace, she greatly popularized its form, and its publication in 1831 under the title of *The Mechanism of the Heavens* at once made her famous. She was elected an honorary member of the Royal Astronomical Society, and her bust by Chantrey was placed in the hall of the Royal Society of London. Her other works are the *Connection of the Physical Sciences* (1834), *Physical Geography* (1848), and *Molecular and Microscopic Science* (1869). Much of the popularity of her writings is due to their clear and crisp style, and the underlying enthusiasm for her subject which pervades them. In 1835 she received a pension of £300 from Government. She died at Naples 28th November 1872. In the following year there appeared her *Personal Recollections*, consisting of reminiscences written during her old age, and of great interest both for what they

reveal of her own character and life and the glimpses they afford of the literary and scientific society of bygone times.

SOMME, a department of northern France, formed in 1790 of a large part of the province of Picardy (comprising Vermandois, Santerre, Amiénois, Ponthieu, Vimeu, and Marquenterre) and a small portion of Artois. It is bounded on the N. by Pas-de-Calais and Nord, E. by Aisne, S. by Oise, and S.W. by Seine-Inférieure, and its sea-coast extends 28 miles along the English Channel. Two streams flowing into the Channel—the Authie on the north and the Bresle on the south—bound it in these directions. The surface consists of great rolling plains, generally well-cultivated and very fertile. The highest point, hardly 700 feet above the sea, lies in the south-west, not far from Aumale. From the mouth of the Authie to the Bay of the Somme the coast is lined with a belt of sand-dunes about 2 miles broad, behind which is the Marquenterre, a tract of 50,000 acres reclaimed from the sea by means of dykes and traversed by drainage canals. The Bay of the Somme, obstructed by dangerous sand-banks, but containing the three ports of Crotoy in the north, St Valery in the south, and Hourtlet in the south-west, has also been considerably encroached upon by the same methods. Next come the shingle banks, behind which the low fields of Cayeux (25,000 acres) have been reclaimed; and then at the hamlet of Ault commence the chalk cliffs, which continue onwards into Normandy. The river Somme traverses the department from south-east to north-west for a distance of 125 miles, through a marshy valley abounding in peat. Commanded by Ham, Péronne, Amiens, and Abbeville, this valley forms a northern line of defence for Paris. Apart from the water-power it supplies, the Somme is of great commercial value, being accompanied by a canal all the way from its source wherever it is not itself navigable. From Abbeville to St Valery its lower course forms a maritime canal 165 feet wide, 13 feet deep, and 8 to 9 miles long, capable of bearing at high tide vessels of 300 tons burden. From St Valery to the open sea the channel is bounded on the south by a towing-path embankment 2 miles long, and on the north by a dyke, capable of being laid under water, 1 mile long, and there the current hollows out a very variable bed accessible at certain tides for vessels of 500 tons. The most important affluents of the Somme—the Ancre from the north-east by way of Albert and Corbie, the Avre from the south-east by Roye, and the Selle from the south by Conty—join the main stream at Amiens. The Authie and the Bresle are respectively 65 and 45 miles long. The latter ends in a maritime canal about 14 feet deep between Eu and Treport. The mean temperature is lower than that of Paris (49° Fahr. at Abbeville). Rain falls on 175 days per annum (33 inches at Abbeville).

Of the total area of 1,522,520 acres, 1,173,184 acres are under tillage, 68,844 are under meadows and pasture land, 133,837 are occupied by wood, while 30,514 acres are heaths or uncultivated tracts. In 1881 the live stock included 78,069 horses, 940 mules, 6125 asses, 140,512 cattle, 449,675 sheep (wool-clip 1117 tons), 82,755 pigs, 21,726 goats; there were also 27,902 hives (116 tons of honey and 36 of wax). The department, especially in the north-east, is one of the best-cultivated in France. Beetroot for sugar is the staple crop of the Péronne arrondissement; cereals, fodder, oil plants (especially the poppy), hemp, and potatoes are grown throughout the department, the latter more largely on the seaboard. No wine is grown, but the cider harvest of 1883 amounted to 8,904,100 gallons, and beer is a common beverage. In 1884 there were grown 7,072,106 bushels of wheat, 1,810,437 of meslin, 1,008,932 of rye, 1,789,089 of barley, 4207 of buckwheat, 11,197,392 of oats, 4,930,067 of potatoes, 1,161,665 tons of beetroot for sugar, and 208,686 tons of beetroot for fodder, 40 tons of hops, 242 tons of hempseed, 651 tons of hemp fibre, 1123 tons of flax, 5245 tons of colza seed, and 240,311 tons of fodder. Peat-cutting (84,335 tons in 1882) gives employment to 2640 hands, the best qualities and the deepest workings being in the valley of the Somme, between

Amiens and Abbeville. The peat of inferior quality is burned on the spot and the ashes used as manure. Textile industries employ 36,000 hands. The linen and hemp manufacture is carried on in dressing establishments and spinning and weaving factories with 50,000 spindles, 2250 power-looms, and 4000 hand-looms, and the manufactures comprise canvas for packing and sail-making, and linen (including damask). Cotton is spun by 72,800 spindles and woven by 745 power-looms and 5000 hand-looms. Molekins and velvets for upholstery and other purposes are among the articles manufactured. Wool is wrought in 44 establishments with 124,000 spindles, 120 power-looms, and 400 hand-looms, producing yarns of all kinds, "Scotch cashmeres," "China satins," serges, merinos, repps, poplins, &c. Tulles, embroidery, laces, ribbons, plush, carpets, cotton, and woollen hose are also manufactured. The last industry employs half the population of Santerre. About 6400 workmen are engaged in the iron and copper industries, steam-engine and boiler making, and the production of spinning-mill machinery, railway plant, and umbrella frames. The arrondissement of Abbeville is the centre of a great lock-manufacture, employing from 4000 to 5000 workmen. There are also chemical factories, bleacheries, tanneries, paper-mills (470 hands, product 6108 tons in 1881), saw-mills, and soap and candle works. Beetroot sugar is manufactured in 66 establishments (5090 horse-power and 6450 workmen). In 1881 53,177 tons of sugar were produced and 2,247,146 gallons of spirit distilled from the molasses and the beet. The total number of hands employed in the industries of the department is 64,000, and the total horse-power 13,181. Thirty-seven decked boats with 400 hands are engaged in the deep-sea fisheries, in the coast fishery 132 small boats with 300 hands. Cereals, horses of the Boulogne or Norman breed, cattle, hemp and linen, and the manufactured goods are the exports of the department. Vegetables and other food-stuffs are sent to England, and shingle for the manufacture of earthenware. Besides the raw materials for the manufacturing industries, wines, timber, dye-stuffs, and coal (727,783 tons in 1882) are imported. There are 385 miles of national and 5033 miles of local roads, 119 miles of navigable river or canal, and 379 miles of railway. Administratively the department comprises 5 arrondissements (Amiens, Abbeville, Doullens, Montdidier, and Péronne), 41 cantons, and 836 communes. The population in 1881 was 550,837. The department constitutes the diocese of Amiens, which city (population in 1881, 67,874) is also the seat of a court of appeal and the headquarters of the 2d corps d'armée, in which the department is included.

SOMMERFELD, an industrial town of Prussia, in the province of Brandenburg, lies on the Lubis, 40 miles to the south-east of Frankfort-on-the-Oder. Its manufactures of woollen cloth are important,—the annual value of the goods produced being upwards of half a million sterling; and it also contains finishing and dye works, an iron foundry, boiler-works, &c. The population in 1885 was 11,364, almost all Protestants.

SOMNAMBULISM. See SLEEP, *supra*, p. 157.

SOMNATH, an ancient but decayed city of peninsular Guzerat, India, with a population in 1881 of 6644, mostly Mohammedans, is situated on a bay of the Arabian Sea, in 20° 53' N. lat. and 70° 24' E. long. The port, which is called Veraval, is distinct from the city proper (Devapattan, Somnath-Pattan, or Prabhas). The latter occupies a prominence on the south side of the bay, is surrounded by massive fortifications, and retains in its ruins and numerous tombs many traces of its former greatness as a commercial port. But the city was most famous for the temple just outside its walls in which stood the great idol or rather columnar emblem of Mahadeo called Somnath (Moon's lord), which was destroyed by Mahmud of Ghazni; see the details in vol. xv. p. 287. For the so-called "gates of Somnath," now at Agra, see GHAZNI, vol. x. p. 560. The temple was again plundered by Alá el-Dín in 1300, and appears to have been converted into a mosque. See Yule's edition of Marco Polo, vol. ii. p. 389 sq.

SONDERSHAUSEN. See SCHWARZBURG-SONDERSHAUSEN.

SONNET (Ital. *Sonetto*, dim. of *Suono*, Fr. *Sonnet*). The sonnet in the literature of modern Europe is a brief poetic form of fourteen rhymed verses, ranged according to prescription. It does not, however, belong to what has been called, properly perhaps, under RONDEAU (*q.v.*), the poetry

of ingenuity. Although in a language like the English it does no doubt require considerable ingenuity to construct a satisfactory sonnet of octave and sestet running upon four rhymes, this ingenuity is only a means to an end, the end being properly that a single wave of emotion, when emotion is either too deeply charged with thought, or too much adulterated with fancy, to pass spontaneously into the movements of pure lyric, shall be embodied in a single metrical flow and return. Whether any given sonnet be composed like that of Pier delle Vigne (of two quatrains with rhymes running a, b, a, b, a, b, a, b, and of two tercets with rhymes running c, d, e, c, d, e), or whether the verses be arranged (on the authority of Shakespeare and Drayton) in three quatrains of alternate rhymes clinched by a couplet, or, as in the sonnet of Petrarch, in an octave of two rhymes and a sestet of either two or three rhymes,—in each case the peculiar pleasure which the ear derives from the sonnet as a metrical form lies in the number and arrangement of the verses being prescribed, and distinctly recognizable as being prescribed. That the impulse to select for the rendering of single phases of feeling or reflexion a certain recognized form is born of a natural and universal instinct is perhaps evidenced by the fact that even when a metrical arrangement discloses no structural law demanding a prescriptive number and arrangement of verses, the poet will nevertheless, in certain moods, choose to restrict himself to a prescribed number and arrangement, as in the cases of the Italian *stornello*, the Welsh *triban*, and the beautiful rhymeless short ode of Japanese poetry, for the knowledge of which we are indebted to Mr Chamberlain. And perhaps, if space permitted us to probe the matter deeply, we should find that the recognized prescription of form gives a sense of oneness that nothing else save the refrain can give to a poem which, being at once too long for a stanza in a series and too short to have the self-sustaining power of the more extended kinds of poetic art, suffers by suggesting to the ear a sense of the fragmentary and the inchoate. It is not then merely the number of the verses, it is also their arrangement as to rhymes,—an arrangement leading the ear to expect a prescribed sequence and then satisfying that expectation,—which entitles a form of fourteen verses to be called a sonnet.

Hence the so-called irregular sonnets of S. T. Coleridge, which lead the ear of the reader to expect the pleasure of a prescribed arrangement when what they have to offer is a pleasure of an exactly opposite kind—the pleasure of an absolute freedom from prescribed arrangement—are unsatisfactory, while (as the present writer has often pointed out) the same poet's fourteen-line poem, "Work without Hope," in which the reader expects and gets freedom from prescription, is entirely satisfactory. This same little poem of Coleridge's also affords an excellent illustration of another point in connexion with the sonnet. If we trace the history and the development of the sonnet from Pier delle Vigne to Rossetti we shall find that the poet's quest from the very first has been to write a poem in fourteen verses so arranged that they should, better than any other number and arrangement of verses, produce a certain melodic effect upon the ear, and an effect, moreover, that should bear iteration and reiteration in other poems similarly constructed. Now if we ask ourselves whether, beautiful as is this poem, "Work without Hope," taken as a single and original metrical arrangement, we should get out of a series of poems modelled line for line upon it that pleasure of iteration which we get out of a series of Petrarchan sonnets, we shall easily see why the regular sonnet of octave and sestet on the one hand, and what is called the Shakespearean sonnet on the other, have survived all other competing forms.

In modern Europe the sonnet has always had a peculiar fascination for poets of the first class—poets, that is, in whom what we have called poetic energy (see POETRY) and plastic power are equally combined. It would seem that the very fact that the sonnet is a recognized structure suggestive of mere art—suggestive in some measure, indeed, of what Schiller would call "sport" in art—has drawn some of the most passionate poets in the world to the sonnet as the medium of their sincerest utterances. Without being coldly artificial, like the rondeau, the sestina, the *ballade*, the *villanelle*, &c., the sonnet is yet so artistic in structure, its form is so universally known, recognized, and adopted as being artistic, that the too fervid spontaneity and reality of the poet's emotion may be in a certain degree veiled, and the poet can whisper, as from behind a mask, those deepest secrets of the heart which could otherwise only find expression in purely dramatic forms.

That the sonnet was invented, not in Provence, as French critics pretend, but in Italy in the 13th century, is pretty clear, but by whom is still perhaps an open question. Mr S. Waddington (*Sonnets of Living Writers*) and several other contemporary critics attribute to Fra Guittone the honour of having invented the form. But Mr J. A. Symonds has reminded us that the sonnet beginning *Però ch' amore*, attributed to Pier delle Vigne, secretary of state in the Sicilian court of Frederick, has claims which no student of early Italian poetry can ignore.

As regards English sonnets, whether the Petrarchan and the Shakespearean are really the best of all possible forms we need not inquire. But, inasmuch as they have become so vital and so dominant over other sonnet forms that whenever we begin to read the first verse of an English sonnet we expect to find one or other of these recognized rhyme-arrangements, any departure from these two arrangements, even though the result be such a magnificent poem as Shelley's "Ozymandias," disappoints the expectation, baffles the ear, and brings with it that sense of the fragmentary and the inchoate to which we have before alluded. If, however, some writer should arise with sufficient originality of metrical endowment and sufficient poetic power to do what Keats, in a famous experiment of his tried to do and failed,—impress the public ear with a new sonnet structure, impress the public ear so powerfully that a new kind of expectance is created the moment the first verse of a sonnet is recited,—then there will be three kinds of English sonnets instead of two.

With regard to the Petrarchan sonnet, all critics are perhaps now agreed that, while the form of the octave is invariable, the form of the sestet is absolutely free, save that the emotions should govern the arrangement of the verses. But as regards the division between octave and sestet, Mr Mark Pattison says, with great boldness, but perhaps with truth, that by blending octave with sestet Milton missed the very object and end of the Petrarchan scheme. Another critic, however, Mr Hall Caine, in his preface to *Sonnets of Three Centuries*, contends that by making "octave flow into sestet without break of music or thought" Milton consciously or unconsciously invented a new form of sonnet; that is to say, Milton, in his use of the Petrarchan octave and sestet for the embodiment of intellectual substance incapable of that partial disintegration which Petrarch himself always or mostly sought, invented a species of sonnet which is English in impetus, but Italian, or partially Italian, in structure. Hence this critic, like Mr William Sharp (*Sonnets of this Century*), divides all English sonnets into four groups:—(1) sonnets of Shakespearean structure; (2) sonnets of octave and sestet of Miltonic structure; (3) sonnets of contemporary structure, i.e., all sonnets on the Petrarchan model in which the metrical and intellectual "wave of flow and

ebb" (as originally formulated by the present writer in a sonnet on the sonnet, which has appeared in most of the recent anthologies) is strictly observed, and in which, while the rhyme-arrangement of the octave is invariable, that of the sestet is free; (4) sonnets of miscellaneous structure.

With regard to what is called the contemporary form,—a Petrarchan arrangement with the sestet divided very sharply from the octave,—the crowning difficulty and the crowning triumph of the sonnet writer has always been to so handle the rhythm of the prescribed structure as to make it seem in each individual sonnet the inevitable and natural rhythm demanded by the emotion which gives the individual sonnet birth, and this can perhaps only be achieved when the richness and apparent complexity of the rhyme-arrangement is balanced by that perfect lucidity and simplicity of syntax which is the special quest of the "sonnet of flow and ebb."

The wave theory has found acceptance with most recent students of the sonnet, such as Rossetti and the late Mark Pattison, Mr J. A. Symonds, Mr Hall Caine, and Mr William Sharp. Mr Symonds, indeed, seems to hint that the very name given by the Italians to the two tercets, the volta or turn, indicates the metrical meaning of the form. "The striking metaphorical symbol," says he, "drawn from the observation of the swelling and declining wave can even in some examples be applied to sonnets on the Shakespearean model; for, as a wave may fall gradually or abruptly, so the sonnet may sink with stately volume or with precipitate subsidence to its close. Rossetti furnishes incomparable examples of the former and more desirable conclusion; Sydney Dobell, in *Home in War Time*, yields an extreme specimen of the latter."

And now as to the Shakespearean sonnet. Some very acute critics have spoken as if this form were merely a lawless succession of three quatrains clinched by a couplet, and as if the number of the quatrains might just as well have been two or four as the present prescribed number of three. If this were so, it would unquestionably be a serious impeachment of the Shakespearean sonnet, for save in the poetry of ingenuity no metric arrangement is otherwise than bad unless it be the result of a deep metrical necessity.

If the prescriptive arrangement of three quatrains clinched by a couplet is not a metrical necessity, if it is not demanded in order to prevent the couplet from losing its power, such an arrangement is idle and worse than idle; just as, in the case of the Petrarchan sonnet, if it can be shown that the solid unity of the outflowing wave can be maintained as completely upon three rhymes as upon two, then the restriction of the octave to two rhymes is simple pedantry. But he who would test the metrical necessity of the arrangement in the Shakespearean sonnet has only to make the experiment of writing a poem of two quatrains with a couplet, and then another poem of four quatrains with a couplet, in order to see how inevitable is the metrical necessity of the Shakespearean number and arrangement for the achievement of the metrical effect which Shakespeare, Drayton, and others sought. While in the poem of two quatrains the expected couplet has the sharp epigrammatic effect of the couplet in ordinary stanzas (such as that of *ottava rima*, and as that of the *Venus and Adonis* stanza), destroying that pensive sweetness which is the characteristic of the Shakespearean sonnet, the poem of four quatrains is just sufficiently long for the expected pleasure of the couplet to be dispersed and wasted.

The quest of the Shakespearean sonnet is not, like that of the sonnet of octave and sestet, sonority, and, so to speak, metrical counterpoint, but sweetness; and the sweetest of

all possible arrangements in English versification is a succession of decasyllabic quatrains in alternate rhymes knit together and clinched by a couplet—a couplet coming not so far from the initial verse as to lose its binding power, and yet not so near the initial verse that the ring of epigram disturbs the "linked sweetness long drawn out" of this movement, but sufficiently near to shed its influence over the poem back to the initial verse. A chief part of the pleasure of the Shakespearean sonnet is the expectance of the climacteric rest of the couplet at the end (just as a chief part of the pleasure of the sonnet of octave and sestet is the expectance of the answering ebb of the sestet when the close of the octave has been reached); and this expectance is gratified too early if it comes after two quatrains, while, if it comes after a greater number of quatrains than three, it is dispersed and wasted altogether.

The French sonnet has a regular Petrarchan octave with a sestet of three rhymes beginning with a couplet. The Spanish sonnet is also based on the pure Italian type, and is extremely graceful and airy. The same may be said of the Portuguese sonnet—a form of which the illustrious Camoens has left nearly three hundred examples. (T. W.)

SOPHIA DOROTHEA (1666–1726), the daughter and heiress of Duke George William of Brunswick-Lüneburg-Celle, was born on September 15, 1666. On November 21, 1682, she was married to Prince George Louis of Hanover, afterwards George I. of England, to whom she bore in 1683 a son, afterwards King George II., and in 1687 a daughter, Sophia Dorothea, afterwards the wife of Frederick William I. of Prussia and the mother of Frederick the Great. For her illicit relations with Count Philip Christopher von Königsmark (see vol. x. p. 420) Sophia Dorothea was divorced from her husband the elector in December 1694, and the remainder of her life was spent in a dignified captivity under a military guard at her ancestral seat of Ahlden. She died on November 13, 1726. Her correspondence with Königsmark was discovered at Lund by Prof. Palmblad, and published by him in 1847; see also the Count von Schulenburg's *Herzogin von Ahlden* (Leipzig, 1852).

SOPHISTS. Sophist, or "man of wisdom," was the name given by the Greeks about the middle of the 5th century B.C. to certain teachers of a superior grade who, distinguishing themselves from philosophers on the one hand and from artists and craftsmen on the other, claimed to prepare their pupils, not for any particular study or profession, but for civic life. For nearly a hundred years the sophists held almost a monopoly of general or liberal education. Yet, within the limits of the profession, there was considerable diversity both of theory and of practice. Four principal varieties are distinguishable, and may be described as the sophistries of culture, of rhetoric, of politics, and of eristic or disputation. Each of these predominated in its turn, though not to the exclusion of others, the sophistry of culture beginning about 447, and leading to the sophistry of eristic, and the sophistry of rhetoric taking root in central Greece about 427, and merging in the sophistry of politics. Further, since Socrates and the Socratics were educators, they too might be, and in general were, regarded as sophists; but, as they conceived truth—so far as truth was attainable—rather than success in life, in the law court, in the assembly, or in debate, to be the right end of intellectual effort, they were at variance with their rivals, and are commonly ranked by historians, not with the sophists, who confessedly despaired of knowledge, but with the philosophers, who, however unavailing, continued to seek it. With the establishment of the great philosophical schools—first, of