

reputation for extraordinary precocity in school learning. Mr Alfred Suckling, who edited his works in 1836, corrected this error, ascertaining that he was born at Whitton in Middlesex and baptized on 10th February 1609. He was sent to Trinity College, Cambridge, in 1623, at what was then the usual age, and thereafter travelled on the Continent, as was also the custom for youths of his birth. Returning to London, he did not long remain inactive at court, but sought experience as a soldier, volunteering into the force raised by the marquis of Hamilton for the support of Gustavus Adolphus in the Palatinate. He reached Germany in July 1631 and was back at Whitehall in May 1632; but during this time he saw a good deal of hard service, being present at the battle of Leipsic and the sieges of Crossen, Guben, Glogau, and Magdeburg. Reappearing at court, he at once became a prominent figure. "He had the peculiar happiness of making everything that he did become him." He was ready of wit, handsome of person, wealthy and generous, a leader in all pastimes, the best bowler and the best card-player at court. His happy skill in verse was only one of the distinctions of a man who excelled in everything; but, as it happened, both the king and the queen had literary tastes, and he aimed at distinction in poetry with the ardent thoroughness which seems to have been part of his character. He became eminent at court just at the time when masques, after being the rage for a few years, had reached the height of their splendour and were beginning to pall; and it occurred to him to apply to the ordinary drama the improved scenery which the taste for masques had developed. We can trace in his plays both the taste for spectacular effect and the admiration for the wit of Shakespeare which he shared with his royal master. *Aglaura* was the first of them, and is said to have been the first play produced with elaborate stage scenery. It was produced first at Christmas in 1637 with a tragic ending, then reproduced at the following Easter with ingenious changes in the fifth act which made it end happily. With all its clever play on words and images, and its natural felicity of diction, it is not an interesting drama to read; the characters have no body or vitality. But it is full of incident, as if the dramatist were revelling in the newly discovered power of shifting the scenes, and making the most of his advantage in having the co-operation of Inigo Jones. His comedy the *Goblins* is much happier, and there the frequent changes of scene are used with great skill to maintain the liveliness of the action. Suckling produced another tragedy in 1639, *Brennoralt*; it has more body than its predecessor, but shows no mastery of passion or tragic character. He began still another tragedy, the *Sad One*, but was abruptly stopped in his literary career by the beginning of a tragedy in real life, the quarrel between Charles and his subjects. Suckling took a prominent part for a time on the Royalist side. When war was levied on the Scottish Covenanters in 1639 Suckling raised a troop of a hundred horse at his own expense and accompanied them on the bloodless expedition to the Border. He was elected member for Bramber to the Long Parliament which met in November 1640; but in May of the following year he got into trouble in connexion with a plot for the escape of Strafford from the Tower and a project for calling in French aid, was charged with high treason, and fled beyond sea. The circumstances of his short life in exile are obscure. He continued to attract attention, and many pamphlets about him were circulated, one in particular describing how he eloped with a lady to Spain and fell into the clutches of the Inquisition. The tradition is that he committed suicide in Paris some time before the end of 1642. Suckling's reputation as a poet rests not upon his plays but upon

his minor pieces. They have wit and fancy and at times exquisite felicity of diction. The happiest as a whole is the *Ballad upon a Wedding* "Prithee, why so pale, fond lover?" is an occasional song in *Aglaura*.

A collection of Suckling's poems was first published in 1646 with the title *Fragmenta Aurea*. The so-called *Selections* published by Mr Alfred Suckling in 1836 is really a full edition of his poems, letters, and plays, which was re-edited, with slight additions, by Mr W. C. Hazlitt in 1874.

SUCRE, the capital of Bolivia, formerly known as Chuquisaca, but renamed in honour of General Sucre, the first president of the republic. Lying in 19° 2' 45" S. lat. and 65° 17' W. long., at a height of 9183 feet above the sea, in a valley which drains southwards to the Pilcomayo (see PLATE RIVER), it enjoys an agreeable climate and has its markets well supplied with fruits and vegetables. The city is the seat of the archbishopric of La Plata and Charcas, founded in 1609, and contains a magnificent cathedral and several imposing churches and convents. For a long time the university and colleges of Chuquisaca were among the most frequented in South America, and they are still of some note. The inhabitants, who are mainly of Indian origin, are variously stated to number 24,000 (Ondarza) and 12,000 (*Almanac de Gotha*).

The Spanish city of Chuquisaca was founded in 1539 on the site of a Peruvian town, whose original name survived the Spanish designation of Ciudad la Plata. It became in 1609 the seat of the supreme court of justice for the South American colonies—"Real Audiencia de la Plata y Charcas"—Charcas being the name of a native tribe often given to the Chuquisaca district, and even to the city (María de las Charcas).

SUDÁN. See SOUDAN.

SUDBURY, an ancient borough and market town of England, chiefly in Suffolk, but partly in Essex, is situated on the river Stour, forming the boundary between the two counties, and on a branch of the Great Eastern Railway, 19 miles south of Bury St Edmunds and 58 north-east of London. It is well built and well paved and contains a number of good houses. It is chiefly interesting from its three parish churches of All Saints, St Peter's, and St Gregory's. All Saints, dating from 1150 and consisting of chancel, nave, aisles, and tower, is chiefly Perpendicular,—the chancel, however, being Decorated. It possesses a fine oaken pulpit of 1490. The church was restored in 1882. St Peter's is Perpendicular, with a unique coved nave roof. St Gregory's, once collegiate, in the Perpendicular style, was partly built by Simon Tybald, archbishop of Canterbury, who was beheaded by Wat Tyler's mob. He established also a college for secular priests, of which a gateway still remains. The grammar-school was founded by William Wood in 1491. The principal modern buildings are the town-hall, the corn exchange, the literary and mechanics' institute, and St Leonard's hospital. The town owed its early importance to the introduction of woollen manufactures by the Flemings at the instance of Edward III., but this was afterwards replaced by silk crape, jacquard satin, &c.; the manufacture has now greatly declined. Cocoa-nut matting is an important manufacture, and there are also flour-mills, malt-kilns, lime-works, and brick and tile yards. A declining trade is carried on by the river, which is navigable up to the town. The area of the municipal borough is 1459 acres, and includes, besides the parishes of All Saints, St Gregory, and St Peter, Balingdon cum Brunton in Essex and St Bartholomew. The population in 1871 was 6908, and 6584 in 1881.

Sudbury is supposed to have been in early times the chief town in Suffolk, and to have received its name in contradistinction to Norwich in Norfolk. By the Conqueror it was given to Richard de Clare, and from the earls of that name it obtained important privileges. It is a borough by prescription, but obtained its first charter from Mary in 1554. It obtained others from Cromwell and James II., and its governing charter is that of Charles II. From the reign of Elizabeth it sent one member to parliament until it was disfranchised in 1844.

SUDRAS. See BRAHMANISM, vol. iv. p. 203 *sq.*, and CASTE.

SUE, JOSEPH MARIE (1804-1859), generally known as EUGÈNE SUE, French novelist, ranked by some as the chief practitioner of the melodramatic style in fiction, was born at Paris on 10th December 1804. Unlike most voluminous writers of light literature, Sue was a man of fortune. He was the son of a surgeon in Napoleon's army, and is said to have had the empress Josephine for godmother. But in later life he became something very different from a Bonapartist, and his residence in Savoy for the last years of his life was due to his having been banished from France after the *coup d'état*. Until his father's death in 1828 Sue pursued the same profession and was present as a surgeon both in the campaign undertaken by France in 1823 for the re-establishment of royal power in Spain and at the battle of Navarino (1828). His naval experiences supplied much of the materials of his first novels, *Kernock le Pirate*, *Attar-Gull*, *La Salamandre*, *La Coucaratcha*, and others, which were composed at the height of the romantic movement of 1850, and displayed its Byronic enthusiasm, its fancy for outlandish subjects and names, and (in a very full measure) its extravagance. Then he took to more serious work, writing a naval history of France of no merit. His next venture was the historical or quasi-historical novel, in which style he composed *Jean Cavalier* (1840), besides other stories of adventure. About this time he was strongly affected by the socialist ideas of the day, and his attempt to display these in fiction produced (with others) his most famous and perhaps best works,—*Les Mystères de Paris* (1842) and *Le Juif Errant* (1844-45). These were among the most popular specimens of the *roman-feuilleton*, then at the height of its popularity. The political and philosophical or pseudo-philosophical "purpose" continuing to gain more and more ground on the novelist's art, he followed these up with divers singular and not very edifying books, such as *Les Sept Péchés Capitaux*, *Les Mystères du Peuple*, and several others, all on a very large scale, though the number of volumes—ten, twelve, and sometimes even sixteen—gives rather an exaggerated idea of their length. Some of his books, especially the *Wandering Jew* and the *Mysteries of Paris*, were dramatized by himself, usually in collaboration with others. His popularity was immense, and, despite gross faults both of art and of morality (the latter somewhat exaggerated in general estimation, at least when the work of his successors is compared), he deserved that popularity in part. By an accident, which is noteworthy in the case of other pairs of novelists (notably in those of Thackeray and Dickens, and earlier of Fielding and Richardson), his period of greatest success and popularity coincided with that of another writer, and he has been even recently, and by not despicable authorities, compared with and exalted above Alexandre Dumas. This is entirely unjust, for Sue has neither Dumas's wide range of subject, nor his genial humanity of tone, nor his interest of character, nor, above all, his faculty of conducting the story by means of lively dialogue; he has, however, a command of terror which Dumas seldom or never attained, and which, melodramatic as he is, sometimes comes within measurable distance of the sublime, while his "purpose" gives him a certain energy not easily to be found elsewhere in novel-writing. From the purely literary point of view his style is undistinguished, not to say bad, and his construction loose and prolix. After the revolution of 1848 he sat for Paris (the Seine) in the assembly from April 1850 until his exile as above-mentioned. This exile rather stimulated than checked his literary production. The works of his last days, however (the chief of which is perhaps *Le Diable Médecin*), are on the whole much inferior to those of his middle period. Sue died at Annecy (Savoy) on 3d August 1859.

SUETONIUS. Caius Suetonius Tranquillus was one of the many second-rate authors and men of letters who lived in the early period of the Roman empire. He was the contemporary of Tacitus and the younger Pliny, and his literary work seems to have been chiefly done in the reigns of Trajan and Hadrian. His father was an officer in the army and military tribune in the XIIIth legion, and he himself began life as an advocate. To us he is known as the biographer of the twelve Cæsars, from Caius Julius down to Domitian. These lives are valuable as covering a good deal of ground where we are without the guidance of Tacitus. As Suetonius was the emperor Hadrian's private secretary, he must have had access to many important documents. It would seem from occasional references which he makes to himself in the course of the work that he was a youngish man in the reign of Domitian, and so would have had opportunities of conversing with men who had lived in the days of Tiberius, Caligula, Claudius, Nero, and had been present at the scenes of civil war and anarchy which followed the reign of the last-named. The most interesting fact about Suetonius is that he was a friend and correspondent of the younger Pliny, and the fact certainly tells in his favour. Several of Pliny's letters are addressed to him, and they all imply esteem and intimate friendship. Sometimes we find Pliny putting in a good word for him, as, for instance, on one occasion doing his best to help him in buying a small property at a fair price, not very far from Rome, with a house of moderate size and land enough to amuse but not to engross a man of scholarly tastes (i. 24). In another letter (v. 10) he playfully rallies him on his dilatoriness in publishing his works. Pliny does not mention the subject of these works. Again he recommends him to the favourable notice of the emperor Trajan, "as a most upright, honourable, and learned man, whom persons often remember in their wills because of his merits," and he begs that he may be made legally capable of inheriting these bequests, for which under a special enactment Suetonius was, as a childless married man, disqualified. Trajan granted Pliny's request (x. 94, 95). Hadrian's biographer, Spartianus, tells us that Suetonius had his private secretaryship taken from him because he and some others of the imperial officials were not sufficiently observant of court etiquette towards the emperor's wife during his absence in Britain.

The *Lives of the Cæsars* has always been a popular work, at least with scholars, and has been frequently edited, as well as translated into most modern languages, the latest English translation being that of Thomson in 1796. The lives of the first six Cæsars are much fuller than those of the last six; this shows that he was an industrious compiler rather than an original historian. He gives us no picture of the society of the time, no hints as to the general character and tendencies of the period. It is the emperor, the emperor only, who is always before us, and yet after all the portrait is but a sorry performance, drawn without any real historical judgment or insight. It is the personal anecdotes he tells us, several of which are very amusing, that give his lives their chief interest; but he panders rather too much to a taste for scandal and gossip. A good many of his scandalous stories about the emperors may be and probably are fictions, but at any rate they reflect the gossip of the time. Still we owe him thanks for having thrown some light on an important period, parts of which are very obscure.

Suetonius is said to have been a voluminous writer, and among his works Suidas mentions treatises on the *Roman Year*, *Cicero's Republic*, *The Kings*, *The Pedigree of Illustrious Romans*, and *Rome, its Institutions and Customs*, with several others,—works, it would seem, of learned research. Under his name have come down to us *Lives of Terence*, *Juvenal*, *Horace*, *Persius*, *Lucan*, and his friend the younger Pliny; but the genuineness of these is highly questionable, and that of the last is hardly worth considering. There is also a work entitled *De illustribus grammaticis*,—a "grammaticus" being what we should call "a professor of language and literature."

SUEUR, EUSTACHE LE (1617-1655), one of the founders of the French academy of painting, was born 19th Novem-

ber 1617 at Paris, where he passed his whole life, and where he died on 30th April 1655. His early death and retired habits have combined to give an air of romance to his simple history, which has been decorated with as many fables as that of Claude. We are told that, persecuted by Lebrun, who was jealous of his ability, he became the intimate friend and correspondent of Poussin, and it is added that, broken-hearted at the death of his wife, Le Sueur retired to the monastery of the Chartreux and died in the arms of the prior. All this, however, is pure fiction. The facts of Le Sueur's life are these. He was the son of Cathelin Le Sueur, a turner and sculptor in wood, who placed his son with Vouet, in whose studio he rapidly distinguished himself. Admitted at an early age into the guild of master-painters, he left them to take part in establishing the academy of painting and sculpture, and was one of the first twelve professors of that body. Some paintings, illustrative of the *Hypnerotomachia Polyphili*, which were reproduced in tapestry, brought him into notice, and his reputation was further enhanced by a series of decorations (Louvre) in the mansion of Lambert de Thorigny, which he left uncompleted, for their execution was frequently interrupted by other commissions. Amongst these were several pictures for the apartments of the king and queen in the Louvre, which are now missing, although they were entered in Bailly's inventory (1710); but several works produced for minor patrons have come down to us. In the gallery of the Louvre are the Angel and Hagar, from the mansion of De Tonnay Charente; Tobias and Tobit, from the Fieubet collection; several pictures executed for the church of Saint Gervais; the Martyrdom of St Lawrence, from Saint Germain de l'Auxerrois; two very fine works from the destroyed abbey of Marmoutiers; St Paul preaching at Ephesus,—one of Le Sueur's most complete and thorough performances, painted for the goldsmiths' corporation in 1649; and his famous series of the Life of St Bruno, executed in the cloister of the Chartreux. These last have more personal character than anything else which Le Sueur produced, and much of their original beauty survives in spite of injuries and restorations and removal from the wall to canvas. The Louvre also possesses many fine drawings (reproduced by Braun), of which Le Sueur left an incredible quantity, chiefly executed in black and white chalk. His pupils, who aided him much in his work, were his wife's brother, Th. Goussé, and three brothers of his own, as well as Claude Lefebvre and Patel the landscape painter. Most of his works have been engraved, chiefly by Picart, B. Audran, Seb. Leclerc, Drevet, Chauveau, Poilly, and Desplaces. Le Sueur's work lent itself readily to the engraver's art, for he was a charming draughtsman; he had a truly delicate perception of varied shades of grave and elevated sentiment, and possessed the power to render them. His graceful facility in composition was always restrained by a very fine taste, but his works often fail to please completely, because, producing so much, he had too frequent recourse to conventional types, and partly because he rarely saw colour except with the cold and clayey quality proper to the school of Vouet; yet his St Paul at Ephesus and one or two other works show that he was not naturally deficient in this sense, and whenever we get direct reference to nature—as in the monks of the St Bruno series—we recognize his admirable power to read and render physiognomy of varied and serious type.

See Guillet de St Georges, *Mém. inéd.*, C. Blanc, *Histoire des Peintres*; Vitet, *Catalogue des Tableaux du Louvre*; D'Argenville, *Vies des Peintres*.

SUEZ (SUWEIS), the port of Egypt on the Red Sea and southern terminus of the Suez Canal (see below), situated at the head of the Gulf of Suez in 29° 58' 37" N. lat. and 32° 31' 18" E. long. (see vol. iv. pl. XXXVI.).

The new harbours and quays are about 2 miles south of the town, with which they are connected by an embankment and railway, crossing a shallow which is dry at low water; the terminal lock of the freshwater canal is on the north of the town near the English hospital and the storehouses of the Peninsular and Oriental Company. The site is naturally an absolute desert, and till the water of the Nile was introduced by the freshwater canal in 1863 the water-supply of Suez was brought across the head of the gulf from the "wells of Moses" on the Arabian coast, or else carried on camels, an hour's journey, from the fortified brackish well of Bir Suweis. Thus, in spite of its favourable position for commerce, Suez before the canal was but a small place. While the canal was in progress the population rose from 5000 to 15,000, but has since declined. The canal, in fact, carries traffic past Suez rather than to it; and with its mean bazaar and mosques and mongrel population the town makes an unfavourable impression on the visitor, save for the imposing view over the gulf, with the Sinai Mountains on its eastern and Mount 'Ataka on its western shore.

A canal from the Nile to the Red Sea, the indispensable condition for the existence of a prosperous trading station at Suez, appears to have existed in very early times. Classical writers say that it was first planned by Sesostris (Rameses II.), and again undertaken by Darius I., but first completed by the Ptolemies (Arist., *Meteor.*, i. 14; Strabo, xiv. 25). The town at its terminus was Arsinoe or Cleopatra. The work was renewed by Trajan under the name *Augustus amnis*, but the trade from the East with Egypt still went mainly overland from Myus Hormus or from Berenice on the Red Sea, below the Gulf of Suez, to Coptus in Upper Egypt. Instead of Arsinoe later writers name the port of Clysma, which the Arabs corrupted into Kolzum, calling the Red Sea the Sea of Kolzum. On the Moslem conquest of Egypt the canal was restored, and is said to have remained open more than a century, till the time of Mansûr. According to Mas'ûdi (*Morîj*, iv. 98), Harûn al-Rashîd projected a canal across the isthmus of Suez, but was persuaded that it would be dangerous to lay open the coasts of Arabia to the Greek navy. Kolzum retained some trade long after the closing of the canal, but in the 13th century it lay in ruins, and the neighbouring Suez, which had taken its place, was, as Yâkût tells us, little better than a ruin. From Mokaddasi, p. 196, it may be inferred that the name of Suez originally denoted Bir Suweis. Throughout the Middle Ages, as in Roman times, the main route from Cairo to the Red Sea was up the Nile to Kûs, and then through the desert to Aidhâb. With the Ottoman conquest Suez became more important as a naval and trading station. Ships were built there from the 16th century onwards, and in the 18th century an annual fleet of nearly twenty vessels (Niebuhr) sailed from it to Jiddah, the port of correspondence with India. When the French occupied the town in 1798, and Bonaparte was full of his canal project, Suez was much decayed, and the conflicts which followed on its occupation in 1800 by an English fleet laid a great part of the town in ruins. The overland mail route from England to India by way of Suez was opened in 1837. The regular Peninsular and Oriental steamer service began a few years later, and in 1857 a railway was opened from Cairo through the desert. This line is now abandoned in favour of the railway which follows the canal from Suez to Ismailia, and then ascends the Wâdy Tumeilat to Zakâzîk, whence branches diverge to Cairo and Alexandria.

SUEZ CANAL. The great engineering features have been already treated of under CANAL (vol. iv. pp. 789-792). The opening of the canal to a great extent revolutionized the main lines of international traffic. More especially it has restored to the Mediterranean countries a share in the commerce of the world such as they have not possessed since the beginning of the modern period. In doing so it has naturally caused the decay of certain stations (such as St Helena) on the ocean highways previously in vogue. In the case of sailing vessels, however, the winds at the Red Sea entrance of the canal are so frequently contrary that much of the advantage of the shortness of route is lost, and these vessels consequently still take the old-fashioned détours. Traffic, too, in the canal has so greatly increased that in 1886 a vessel was considered fortunate that got through in forty-eight hours. In 1882 ship-owners having expressed dissatisfaction with the condition of the service, schemes for rival canals were started,—one for a fresh-water canal from Alexandria to Cairo and thence to Suez by way of Tel-el-Kebir, another for a canal from Alexandria to Mansûrah and Ismailia, and then parallel to the original canal to Suez, and a third for the construction of a second Suez canal, to be finished in 1888. These proposals all fell to the ground; but at length, in